

Sixteenth-Century Art in Italy



21-1 • Raphael **STANZA DELLA SEGNATURA**

Vatican, Rome. Fresco in the left lunette, *Parnassus*; in the right lunette, *The School of Athens*. 1510–1511.

Sixteenth-Century Art in Italy

Two young artists—Raphael and Michelangelo—although rivals in almost every sense, were linked in service to Pope Julius II (pontificate 1503–1513) in the early years of the sixteenth century. Raphael was painting the pope’s private library (1509–1511) while, nearby, Michelangelo painted the ceiling of his Sistine Chapel (1508–1512). The pope demanded an art that reflected his imperial vision of a new, worldwide Church based on humanistic ideas, which he would lead as a new St. Peter, founding a second great age of papal dominion. In fulfilling this proud demand, Raphael and Michelangelo, following the lead of Leonardo da Vinci, united Renaissance principles of harmony and balance with a new monumentality based on Classical ideals, and they knit these elements into a dynamic and synthetic whole, rich in color and controlled by cohesive design. Working alongside Leonardo and the architect Donato Bramante, they created a style we call the High Renaissance.

Julius II intended the **STANZA DELLA SEGNETURA**, or Room of the Signature, to be his personal study (**FIG. 21-1**). Raphael sought to create an ideal setting for papal activities, with murals proclaiming that all human knowledge exists under the power of divine wisdom. He organized the mural program itself like a library, separated into divisions of theology, philosophy, poetry, and law. He created pictorial allegories to illustrate each theme. On one wall, churchmen

discussing the sacraments represent theology, while across the room ancient philosophers led by Plato and Aristotle debate in the School of Athens. Plato holds his book *Timaeus*, in which creation is seen in terms of geometry, and in which humanity encompasses and explains the universe. Aristotle holds his *Nicomachean Ethics*, a decidedly human-centered book concerned with relations among people. Ancient representatives of the academic curriculum—Grammar, Rhetoric, Dialectic, Arithmetic, Music, Geometry, and Astronomy—surround them. On a window wall, Justice, holding a sword and scales, assigns each his due. Across the room, Poetry and the Arts are represented by Apollo and the Muses, and the poet Sappho reclines against the fictive frame of an actual window. Raphael included his own portrait among the onlookers on the extreme lower right in the *School of Athens* fresco and signed the painting with his initials—a signal that both artists and patrons were becoming increasingly aware of their individual significance.

Raphael achieved a lofty style in keeping with papal ambition—using ideals of Classical grandeur, professing faith in human rationality and perfectibility, and celebrating the power of the pope as God’s earthly administrator. But when Raphael died at age 37 on April 6, 1520, the grand moment was already passing: Luther and the Protestant Reformation were challenging papal authority, and the world would never be the same again.

LEARN ABOUT IT

- 21.1** Compare the emphasis on drawing and clearly structured compositions in the work of Roman and Florentine painters with their Venetian counterparts’ exploration of the expressive potential of color and dynamic figural arrangements.
- 21.2** Examine the architectural creativity lavished on the design of both grand churches and pleasurable retreats to embody themes of wealth and power in sixteenth-century Italy.

- 21.3** Trace the shift in the artistic center of Italy from Florence to Rome, and recognize the efforts of Pope Julius II to create a new “golden age.”
- 21.4** Explore the intentional subversion of Classical style and decorum in the work of Mannerist artists.

EUROPE IN THE SIXTEENTH CENTURY

The sixteenth century was an age of social, intellectual, and religious ferment that transformed European culture. It was marked by continual warfare triggered by the expansionist ambitions of warring rulers. The humanism of the fourteenth and fifteenth centuries, with its medieval roots and its often uncritical acceptance of the authority of Classical texts, slowly developed into a critical exploration of new ideas, the natural world, and distant lands. Cartographers began to acknowledge the Earth's curvature and the degrees of distance, giving Europeans a more accurate understanding of their place within the world. The printing press sparked an explosion in book production, spreading new ideas through the translation and publication of ancient and contemporary texts, broadening the horizons of educated Europeans and encouraging the development of literacy. Since travel was growing more common, artists and their work became mobile, and the world of art was transformed into a more international community.

At the start of the sixteenth century, England, France, and Portugal were nation-states under strong monarchs. German-speaking central Europe was divided into dozens of principalities, counties, free cities, and small territories. But even states as powerful as Saxony and Bavaria acknowledged the supremacy of the Habsburg Holy Roman Empire—in theory the greatest power in Europe. Charles V, elected emperor in 1519, also inherited Spain, the Netherlands, and vast territories in the Americas. Italy, which was divided into numerous small states, was a diplomatic and military battlefield where, for much of the century, the Italian city-states, Habsburg Spain, France, and the papacy fought each other in shifting alliances. Popes behaved like secular princes, using diplomacy and military force to regain control over central Italy and in some cases to establish family members as hereditary rulers.

The popes' incessant demands for money, to finance the rebuilding of St. Peter's as well as their self-aggrandizing art projects and luxurious lifestyles, aggravated the religious dissent that had long been developing, especially north of the Alps. Early in the century, religious reformers within the established Church challenged beliefs and practices, especially Julius II's sale of indulgences promising forgiveness of sins and assurance of salvation in exchange for a financial contribution to the Church. Because they protested, these northern European reformers came to be called Protestants; their demand for reform gave rise to a movement called the Reformation.

The political maneuvering of Pope Clement VII (pontificate 1523–1534) led to a direct clash with Holy Roman Emperor Charles V. In May 1527, Charles's troops attacked Rome, beginning a six-month orgy of killing, looting, and burning. The Sack of Rome, as it is called, shook the sense of stability and humanistic confidence that until then had characterized the Renaissance, and it sent many artists fleeing from the ruined city. Nevertheless, Charles saw himself as the leader of the Catholic forces—and he

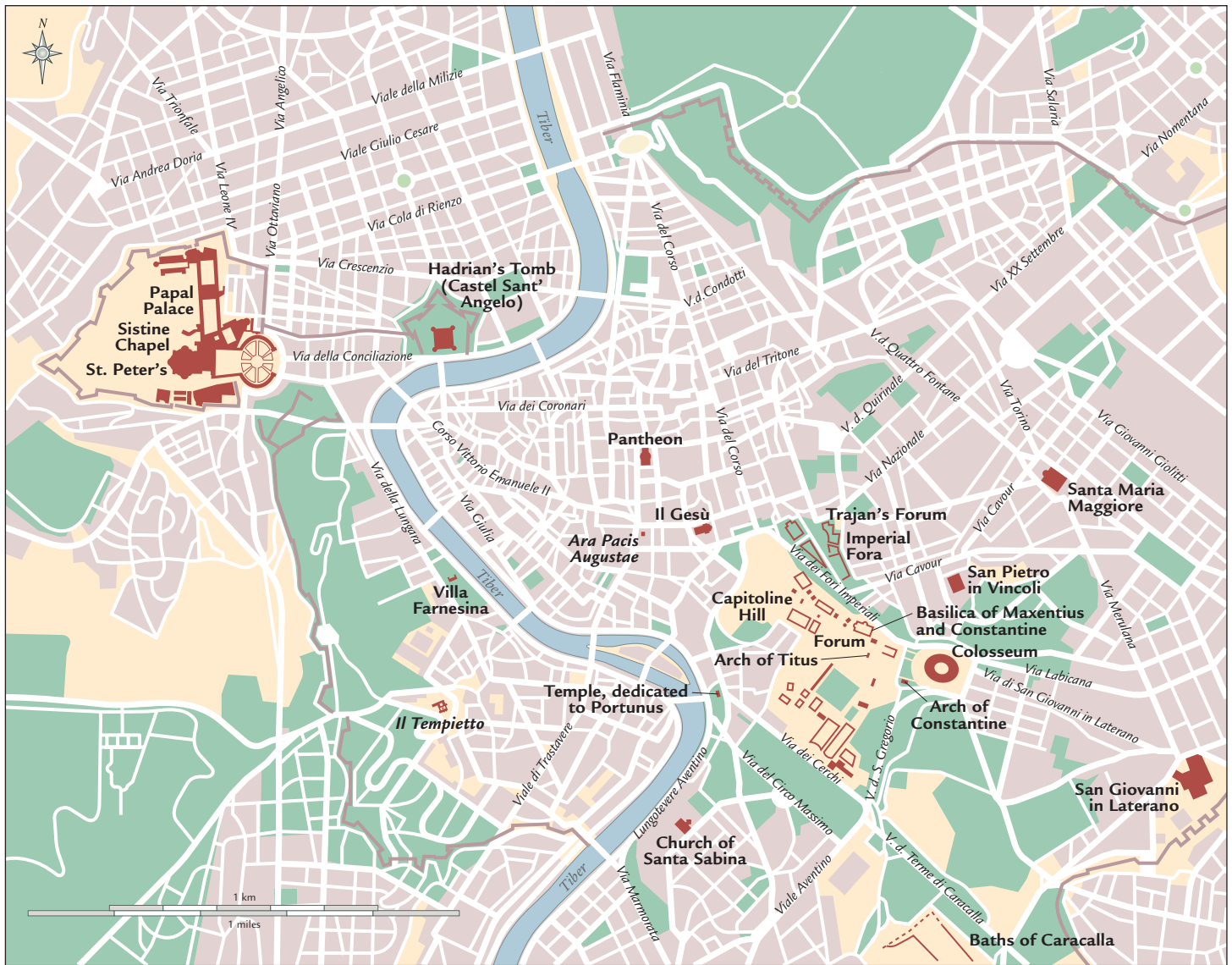
was the sole Catholic ally Clement had at the time. In 1530, Clement VII crowned Charles emperor in Bologna.

Sixteenth-century patrons valued artists highly and rewarded them well, not only with generous commissions but sometimes even with high social status. Charles V, for example, knighted the painter Titian. Some painters and sculptors became entrepreneurs and celebrities, selling prints of their works on the side and creating international reputations for themselves. Many artists recorded their activities—professional and private—in diaries, notebooks, and letters that have come down to us. In addition, contemporary writers began to report on the lives of artists, documenting their physical appearance and assessing their individual reputations. In 1550, Giorgio Vasari wrote the first survey of Italian art history (revised and expanded in 1568)—*Lives of the Most Excellent Architects, Painters, and Sculptors*—organized as a series of critical biographies but at its core a work of critical judgment. Vasari also commented on the role of patrons, and argued that art had become more realistic and more beautiful over time, reaching its apex of perfection in his own age. From his characterization developed our notion of this period as the High Renaissance—that is, as a high point in art since the early experiments of Cimabue and Giotto, marked by a balanced synthesis of Classical ideals and a lifelike rendering of the natural world.

During this period, the fifteenth-century humanists' notion of painting, sculpture, and architecture not as manual arts but as liberal (intellectual) arts, requiring education in the Classics and mathematics as well as in the techniques of the craft, became a topic of intense interest. And from these discussions arose the Renaissance formulation—still with us today—of artists as divinely inspired creative geniuses, a step above most of us in their gifts of hand and mind. This idea weaves its way through Vasari's work like an organizing principle. And this newly elevated status to which artists aspired favored men. Although few artists of either sex had access to the humanist education required by the sophisticated, often esoteric, subject matter used in paintings (usually devised by someone other than the artist), women were denied even the studio practice necessary to study and draw from nude models. Furthermore, it was almost impossible for an artist to achieve international status without traveling extensively and frequently relocating to follow commissions—something most women could not do. Still, some European women managed to follow their gifts and establish careers as artists during this period despite the obstacles that blocked their entrance into the profession.

ITALY IN THE EARLY SIXTEENTH CENTURY: THE HIGH RENAISSANCE

Italian art between the mid-1480s and the 1520s has been called the "High Renaissance." As we have already seen with the "High Classical" period in ancient Athens, the term "High Renaissance"



MAP 21-1 • RENAISSANCE AND EARLIER MONUMENTS IN ROME

In addition to situating the principal works of the Roman Renaissance that emerged from Julius II's campaign to revitalize the papal city, this map also locates the surviving works of Roman antiquity that would have been available to the Renaissance artists and architects who masterminded the Classical revival.

encapsulates an art-historical judgment, claiming that what happened in Rome at this time represents a pinnacle of achievement within a longer artistic movement, and that it set standards for the future (**MAP 21-1**). High Renaissance art is characterized by a sense of gravity and decorum, a complex but ordered relationship of individual parts to the whole, and an emulation of the principles artists saw in ancient Classical art. Art historian Sydney Freedberg has stressed the way High Renaissance art fuses the real and the ideal, characterizing Leonardo's *Mona Lisa*, for example, as "a rare perfection between art and reality; an image in which a breathing instant and a composure for all time are held in suspension" (Freedberg, p. 28).

Two important practical developments at the turn of the sixteenth century affected the arts in Italy. Technically, the use of tempera had almost completely given way to the more flexible oil

painting medium; and economically, with increasing commissions from private sources, artists no longer depended so heavily on the patronage of the Church, the court, or civic associations.

THREE GREAT ARTISTS OF THE EARLY SIXTEENTH CENTURY

Florence's renowned artistic tradition attracted a stream of young artists to that city, traveling there to study its many artistic treasures, not least of which were Masaccio's solid, monumental figures, with their eloquent facial features, poses, and gestures, in the Brancacci Chapel paintings. The young Michelangelo's sketches of the chapel frescos document the importance of Masaccio to his developing style. In fact, Leonardo, Michelangelo, and Raphael—the three leading artists of the High Renaissance—all worked early in their careers in Florence, although they soon moved to other

centers of patronage and their influence spread well beyond that city, even beyond Italy.

LEONARDO DA VINCI Leonardo da Vinci (1452–1519) was 12 or 13 when his family moved to Florence from the Tuscan village of Vinci. After an apprenticeship in the shop of the Florentine painter and sculptor Andrea del Verrocchio, and a few years on his own, Leonardo traveled to Milan in 1481 or 1482 to work for the ruling Sforza family.

Leonardo spent much of his time in Milan on military and civil engineering projects, including both urban-renewal and

fortification plans for the city, but he also created a few key monuments of Renaissance painting. In April 1483, Leonardo contracted with the Confraternity of the Immaculate Conception to paint an altarpiece for their chapel in the church of San Francesco Grande in Milan, a painting now known as **THE VIRGIN OF THE ROCKS** (FIG. 21-2). The contract stipulates a painting of the Virgin and Child with angels, but Leonardo added a figure of the young John the Baptist, who balances the composition at the left, pulled into dialogue with his younger cousin Jesus by the long, protective arm of the Virgin. She draws attention to her child by extending her other hand over his head, while the enigmatic figure of the angel—who looks out without actually making eye contact with the viewer—points to the center of interaction. The stable, balanced, pyramidal figural group—a compositional formula that will become a standard feature of High Renaissance Classicism—is set against an exquisitely detailed landscape that dissolves mysteriously into the misty distance.

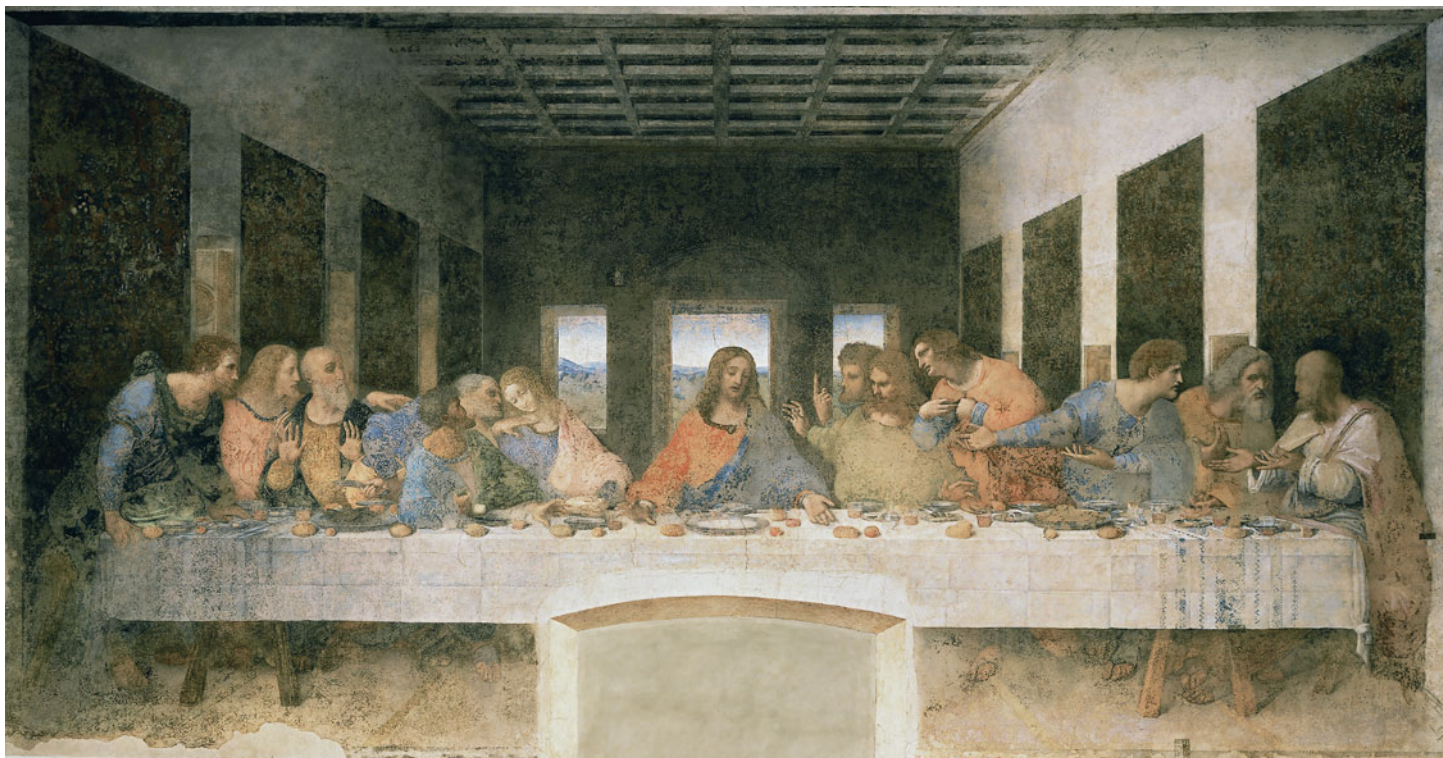
To assure their dominance in the picture, Leonardo picks out the four figures with spotlights, creating a strong **chiaroscuro** (from the Italian words *chiaro*, meaning “light,” and *oscuro*, meaning “dark”) that enhances their modeling as three-dimensional forms. This painting is an excellent early example of a specific variant of this technique, called **sfumato** (“smoky”), in which there are subtle, almost imperceptible, transitions between light and dark in shading. *Sfumato* becomes a hallmark of Leonardo’s style, although the effect is artificially enhanced in this painting by the yellowing of its thick varnish, which masks the original vibrancy of its color.

At Duke Ludovico Sforza’s request, Leonardo painted **THE LAST SUPPER** (FIGS. 21-3, 21-4) in the refectory, or dining hall, of the monastery of Santa Maria delle Grazie in Milan between 1495 and 1498. In fictive space defined by a coffered ceiling and four pairs of tapestries that seem to extend the refectory itself into another room, Jesus and his disciples are seated at a long table placed parallel to the picture plane and to the monastic diners who would have been seated in the hall below. In a sense, Jesus’ meal with his disciples prefigures the daily gathering of



21-2 • Leonardo da Vinci THE VIRGIN OF THE ROCKS

c. 1485. Oil on wood panel (now transferred to canvas), 6'6" × 4' (1.9 × 1.2 m). Musée du Louvre, Paris.



21-3 • Leonardo da Vinci THE LAST SUPPER

Refectory of the monastery of Santa Maria delle Grazie, Milan, Italy. 1495–1498. Tempera and oil on plaster, 15'2" × 28'10" (4.6 × 8.8 m).

 **Watch** a video about Leonardo da Vinci's *The Last Supper* on myartslab.com

21-4 • REFECTORY OF THE MONASTERY OF SANTA MARIA DELLE GRAZIE, SHOWING LEONARDO'S LAST SUPPER
Milan, Italy.


Instead of painting in fresco, Leonardo devised an experimental technique for this mural. Hoping to achieve the freedom and flexibility of painting on wood panel, he worked directly on dry *intonaco*—a thin layer of smooth plaster—with an oil-and-tempera paint for which the formula is unknown. The result was disastrous. Within a short time, the painting began to deteriorate, and by the middle of the sixteenth century its figures could be seen only with difficulty. In the seventeenth century, the monks saw no harm in cutting a doorway through the lower center of the composition. The work has barely survived the intervening period, despite many attempts to halt its deterioration and restore its original appearance. It narrowly escaped complete destruction in World War II, when the refectory was bombed to rubble. The coats of arms at the top are those of patron Ludovico Sforza, duke of Milan (r. 1494–1499), and his wife, Beatrice.





21-5 • Leonardo da Vinci MONA LISA

c. 1503–1506. Oil on wood panel, 30 $\frac{1}{4}$ " × 21" (77 × 53 cm). Musée du Louvre, Paris. (INV. 779)

 **Read** the document related to Leonardo da Vinci on myartslab.com

this local monastic community at mealtimes. The stagelike space recedes from the table to three windows on the back wall, where the vanishing point of the one-point linear perspective lies behind Jesus' head. A stable, pyramidal Jesus at the center is flanked by his 12 disciples, grouped in four interlocking sets of three.

On one level, Leonardo has painted a scene from a story—one that captures the individual reactions of the apostles to Jesus' announcement that one of them will betray him. Leonardo was an acute observer of human behavior, and his art captures human emotions with compelling immediacy. On another level, *The Last Supper* is a symbolic evocation of Jesus' coming sacrifice for the salvation of humankind, the foundation of the institution of the Mass. Breaking with traditional representations of the subject (see FIG. 20-25) to create compositional clarity, balance, and cohesion, Leonardo placed the traitor Judas—clutching his money bags in the shadows—within the first triad to Jesus' right, along with the

young John the Evangelist and the elderly Peter, rather than isolating Judas on the opposite side of the table. Judas, Peter, and John were each to play an essential role in Jesus' mission: Judas set in motion the events leading to Jesus' sacrifice; Peter led the Church after Jesus' death; and John, the visionary, foretold the Second Coming and the Last Judgment in the book of Revelation.

The painting's careful geometry, the convergence of its perspective lines, the stability of its pyramidal forms, and Jesus' calm demeanor at the mathematical center of all the commotion, work together to reinforce the sense of gravity, balance, and order. The clarity and stability of this painting epitomize High Renaissance style.

Leonardo returned to Florence in 1500, after the French, who had invaded Italy in 1494, claimed Milan by defeating Leonardo's Milanese patron, Ludovico Sforza. Perhaps the most famous of his Florentine works is the portrait he painted between about 1503 and 1506 known as the **MONA LISA** (FIG. 21-5). The subject may have been 24-year-old Lisa Gherardini del Giocondo, the wife of a prominent Florentine merchant. Leonardo never delivered the painting and kept it with him for the rest of his life. In a departure from tradition, the young woman is portrayed without jewelry, not even a ring. The solid pyramidal form of her halflength figure—another departure from traditional portraiture, which was limited to the upper torso—is silhouetted against distant hazy mountains, giving the painting a sense of mystery reminiscent of *The Virgin of the Rocks* (see FIG. 21-2). Mona Lisa's facial expression has been called "enigmatic" because her gentle smile—typical of Leonardo's women and angels (see FIG. 21-2)—is not accompanied by the warmth one would expect to see in her eyes, which have boldly shifted to the side to look straight out at the viewer. It is this expressive complexity, and the sense of psychological presence it gives the human face—especially in the context of the masklike detachment that was more characteristic of Renaissance portraiture (compare FIG. 20-31, or even FIG. 21-8)—that makes the innovative *Mona Lisa* so arresting and haunting, even today.

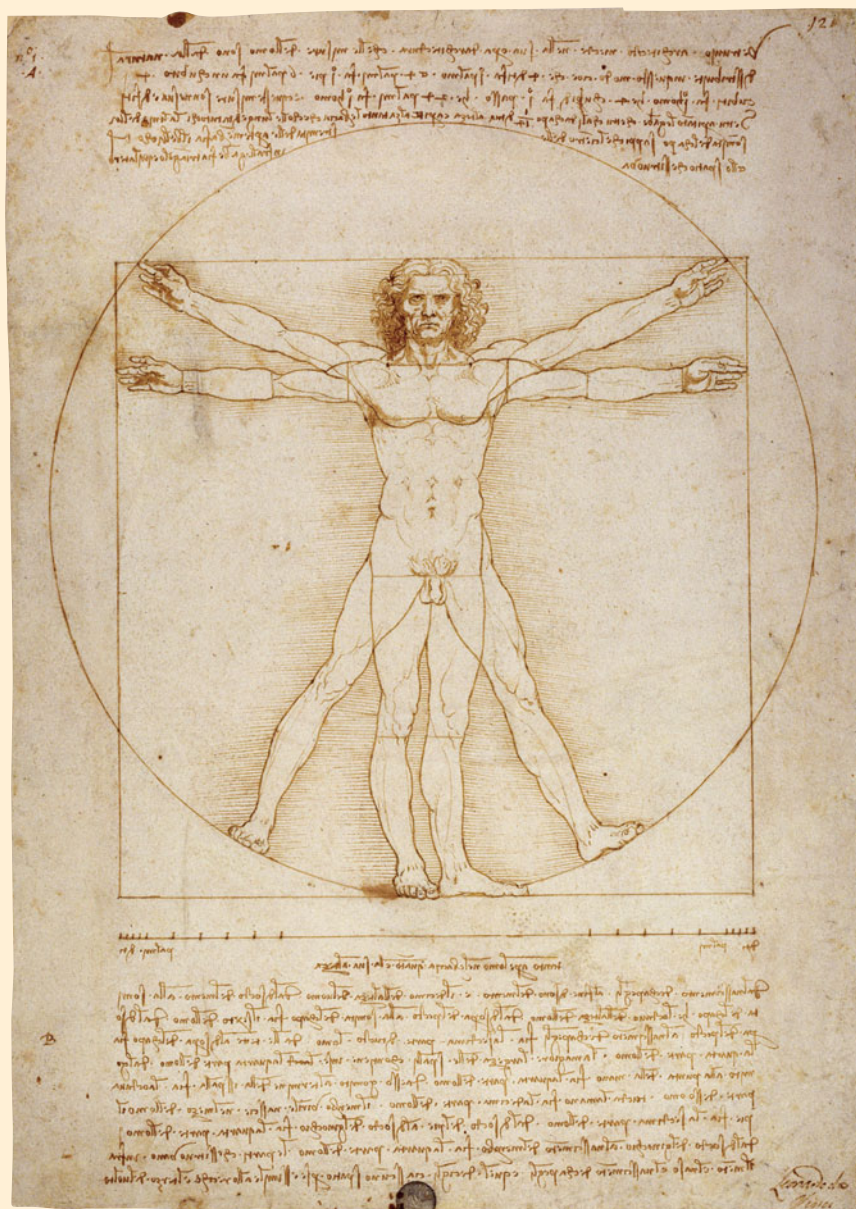
A fiercely debated topic in Renaissance Italy was the question of the relative merits of painting and sculpture. Leonardo insisted on the supremacy of painting as the best and most complete means of creating an illusion of the natural world, while Michelangelo argued for sculpture. Yet in creating a painted illusion, Leonardo considered color to be secondary to the depiction of sculptural volume, which he achieved through his virtuosity in *sfumato*. He also unified his compositions by covering them with a thin, lightly tinted varnish, which enhanced the overall smoky haze. Because early evening light tends to produce a similar effect naturally, Leonardo considered dusk the finest time of day and recommended that painters set up their studios in a courtyard with black walls and a linen sheet stretched overhead to reproduce twilight.

Leonardo's fame as an artist is based on only a few works, for his many interests took him away from painting. Unlike his humanist contemporaries, he was not particularly interested in Classical literature or archaeology. Instead, his passions were

Artists throughout history have turned to geometric shapes and mathematical proportions to seek the ideal representation of the human form. Leonardo, following the first-century BCE Roman architect and engineer Vitruvius, equated the ideal man with both circle and square. Ancient Egyptian artists had laid out square grids as aids to design (see “Egyptian Pictorial Relief,” page 64). Medieval artists adapted a variety of figures, from triangles to pentagrams (see “Villard de Honnecourt,” page 511).

Vitruvius, in his ten-volume *De architectura* (*On Architecture*), wrote: “For if a man be placed flat on his back, with his hands and feet extended, and a pair of compasses centered at his navel, the fingers

and toes of his two hands and feet will touch the circumference of a circle described therefrom. And just as the human body yields a circular outline, so too a square figure may be found from it. For if we measure the distance from the soles of the feet to the top of the head, and then apply that measure to the outstretched arms, the breadth will be found to be the same as the height” (Book III, Chapter 1, Section 3). Vitruvius determined that the ideal body should be eight heads high. Leonardo added his own observations in the reversed writing he always used in his notebooks when he created his well-known diagram for the ideal male figure, called the **VITRUVIAN MAN** (FIG. 21-6).



21-6 • Leonardo da Vinci VITRUVIAN MAN

c. 1490. Ink, 13½" × 9⅞" (34.3 × 24.5 cm). Galleria dell'Accademia, Venice.



21-7 • Raphael THE SMALL COWPER MADONNA
c. 1505. Oil on wood panel, 23 $\frac{3}{8}$ " × 17 $\frac{7}{8}$ " (59.5 × 44.1 cm). National Gallery of Art, Washington, DC. Widener Collection (1942.9.57)

In the distance on a hilltop, Raphael has painted a scene he knew well from his childhood, the domed church of San Bernardino, two miles outside Urbino. The church contains the tombs of dukes of Urbino, Federico and Guidobaldo da Montefeltro, and their wives (see FIG. 20-31). Donato Bramante, whose architecture was key in establishing the High Renaissance style, may have designed the church.

mathematics, engineering, and the natural world. He compiled volumes of detailed drawings and notes on anatomy, botany, geology, meteorology, architectural design, and mechanics. In his drawings of human figures, he sought not only the precise details of anatomy but also the geometric basis of perfect proportions (see "The Vitruvian Man," page 639). Leonardo's searching mind is evident in his drawings, not only of natural objects and human beings, but also of machines, so clearly and completely worked out that modern engineers have used them to construct working models. He designed flying machines, a kind of automobile, a parachute, and all sorts of military equipment, including a mobile fortress. His imagination outran his means to bring his creations into being. For one thing, he lacked a source of power other than men and horses. For another, he may have lacked focus and follow-through. His contemporaries complained that he never finished anything and that his inventions distracted him from his painting.

Leonardo returned to Milan in 1508 and lived there until 1513. He also lived for a time in the Vatican at the invitation of Pope Leo X, but there is no evidence that he produced any works of art during his stay. In 1516, he accepted the French king Francis I's invitation to relocate to France as an advisor on architecture, taking the *Mona Lisa*, as well as other important works, with him. He remained at Francis's court until his death in 1519.

RAPHAEL About 1505—while Leonardo was working on the *Mona Lisa*—Raphael (Raffaello Santi or Sanzio, 1483–1520) arrived in Florence from his native Urbino after studying in Perugia with the city's leading artist, Perugino (see FIG. 20-18). Raphael quickly became successful in Florence, especially with small, polished paintings of the Virgin and Child, such as **THE SMALL COWPER MADONNA** (named for a modern owner) of about 1505 (FIG. 21-7). Already a superb painter technically, the youthful Raphael shows his indebtedness to his teacher in the delicate tilt of the figures' heads, the brilliant tonalities, and the pervasive sense of serenity. But Leonardo's impact is also evident here in the simple grandeur of these monumental shapes, the pyramidal composition activated by the spiraling movement of the child, and the draperies that cling to the Virgin's substantial form. In other Madonnas from this period, Raphael included the young John the Baptist (see FIG. Intro-4), experimenting with the multiple figure interactions pioneered by Leonardo in *The Virgin of the Rocks* (see FIG. 21-2).

At the same time as he was producing engaging images of elegant Madonnas, Raphael was also painting flawlessly executed portraits of prosperous Florentine patrons. To commemorate the marriage in 1504 of 30-year-old cloth merchant Agnolo Doni to Maddalena Strozzi, the 15-year-old daughter of a powerful banking family, Doni commissioned from Raphael **pendant** portraits of the newlyweds (FIG. 21-8). Like Piero della Francesca in his portraits of Battista Sforza and Federico da Montefeltro (see FIG. 20-31), Raphael silhouettes Maddalena and Agnolo against a meticulously described panoramic landscape. But unlike their predecessors, they turn to address the viewer. Agnolo is commanding but casual, leaning his arm on a balustrade to add three-dimensionality to his posture. Maddalena's pose imitates Leonardo's innovative presentation of his subject in the *Mona Lisa* (see FIG. 21-5), which Raphael had obviously seen in progress, but with Maddalena there is no sense of mystery, indeed little psychological presence, and Raphael follows tradition in emphasizing the sumptuousness of her clothing and making ostentatious display of her jewelry. The wisps of hair that escape from her sculpted coiffure are the only hint of human vulnerability.

Raphael left Florence about 1508 for Rome, where Pope Julius II put him to work almost immediately decorating rooms (*stanze*, singular *stanza*) in the papal apartments. In the Stanza della Segnatura (see FIG. 21-1)—the pope's private library—Raphael painted the four branches of knowledge as conceived in the sixteenth century: Religion (the *Disputa*, depicting discussions



21-8 • Raphael AGNELO DONI AND MADDALENA STROZZI

c. 1506. Oil on wood panel, each $24\frac{1}{2}'' \times 17\frac{1}{4}''$ (63 × 45 cm). Palazzo Pitti, Florence.

These portraits were not the only paintings commissioned by Agnolo Doni to commemorate his upwardly mobile marriage alliance with Maddalena Strozzi. He ordered a tondo portraying the Holy Family from rival artist Michelangelo (see Introduction, “A Closer Look,” page xxxi FIG. C). Vasari reports that although the original price for that painting was set at 70 ducats, Doni only sent Michelangelo 40. In order to obtain his painting, the patron eventually had to pay the artist double the original price—140 ducats.

concerning the true presence of Christ in the Eucharistic Host), Philosophy (*The School of Athens*), Poetry (*Parnassus*, home of the Muses), and Law (the Cardinal Virtues under *Justice*).

Raphael’s most influential achievement in the papal rooms was *The School of Athens*, painted about 1510–1511 (see “A Closer Look,” page 642). Here, the painter seems to summarize the ideals of the Renaissance papacy in a grand conception of harmoniously arranged forms in a rational space, as well as in the calm dignity of the figures that occupy it. If the learned Julius II did not actually devise the subjects, he certainly must have approved them. Greek philosophers Plato and Aristotle take center stage—placed to the right and left of the vanishing point—silhouetted against the sky and framed under three successive barrel vaults. Surrounding Plato and Aristotle are mathematicians, naturalists, astronomers, geographers, and other philosophers, debating and demonstrating their theories with and to onlookers and each other. The scene takes

place in an immense barrel-vaulted interior, flooded with a clear, even light from a single source, and seemingly inspired by the new design for St. Peter’s, under construction at the time. The grandeur of the building is matched by the monumental dignity of the philosophers themselves, each of whom has a distinct physical and intellectual presence. The sweeping arcs of the composition are activated by the variety and energy of their poses and gestures, creating a dynamic unity that is a prime characteristic of High Renaissance art.

In 1515, Raphael was commissioned by Pope Leo X (pontificate 1513–1521) to provide designs on themes from the Acts of the Apostles to be woven into tapestries for the strip of blank wall below the fifteenth-century wall paintings of the Sistine Chapel (a surface now decorated with painted simulations of hanging drapery: see FIG. 20-33). For the production of the tapestries, woven in Brussels, Raphael and his large workshop of assistants made

A CLOSER LOOK | *The School of Athens*

by Raphael, fresco in the Stanza della Segnatura, Vatican, Rome.
c. 1510–1511. 19' × 27' (5.79 × 8.24 m).

Looking down from niches in the walls are sculptures of Apollo (the god of sunlight, rationality, poetry, music, and the fine arts) and Minerva (the goddess of wisdom and the mechanical arts).

Plato points upward to the realm of ideas and pure forms that were at the center of his philosophy. His pupil Aristotle gestures toward his surroundings, signifying the empirical world that for him served as the basis for understanding.

The figure bent over a slate with a compass is Euclid, the father of geometry. Vasari claimed that Raphael gave this mathematician the portrait likeness of Bramante, the architect whose redesigned St. Peter's was under construction not far from this room and who was also a distant relative of Raphael.

Raphael placed his own portrait in a group that includes the geographer Ptolemy, who holds a terrestrial globe, and the astronomer Zoroaster, who holds a celestial globe.



The brooding figure of Heraclitus, a late addition to the composition, is a portrait of Michelangelo, who was working next door on the ceiling of the Sistine Chapel, and whose monumental figural style is here appropriated (or is it mimicked?) by Raphael. The stonecutter's boots on his feet refer to Michelangelo's self-identification—or Raphael's insistence that he be seen—as a sculptor rather than a painter.

This figure is usually identified as Diogenes the Cynic following Vasari's account of the painting. It is more likely that he is Socrates, however. The cup next to him could refer to his deadly draught of hemlock, and his recumbent position recalls his teaching from his prison bed.

The group of figures gathered around Euclid illustrate the various stages of understanding: literal learning, dawning comprehension, anticipation of the outcome, and assisting the teacher. Raphael received acclaim for his ability to communicate so clearly through the poses and expressions of his figures.

 **View** the Closer Look for *The School of Athens* on myartslab.com

full-scale charcoal drawings, then painted over them with color for the weavers to match (see “Raphael’s Cartoons for Tapestries in the Sistine Chapel,” page 648). Pictorial weaving was the most prestigious and expensive kind of wall decoration. With murals by the leading painters of the fifteenth century above and Michelangelo’s work circling over all, Raphael must have felt both honored and challenged. The pope had given him the place of honor among the artists in the papal chapel.

MICHELANGELO’S EARLY WORK Michelangelo Buonarroti (1475–1564) was born in the Tuscan town of Caprese into an impoverished Florentine family that laid a claim to nobility—a claim the artist carefully advanced throughout his life. He grew up in Florence, where at age 13 he was apprenticed to Ghirlandaio

(see FIG. 20–37), in whose workshop he learned the technique of fresco painting and studied drawings of Classical monuments. Soon the talented youth joined the household of Lorenzo the Magnificent, head of the ruling Medici family, where he came into contact with Neoplatonic philosophy and the family’s distinguished sculpture collection. After Lorenzo died in 1492, Michelangelo traveled to Venice and Bologna, then returned to Florence.

Michelangelo’s major early work at the turn of the century was a marble sculpture of the **PIETÀ**, commissioned by a French cardinal and installed as a tomb monument in Old St. Peter’s (FIG. 21–9). The theme of the *pietà* (in which the Virgin supports and mourns the dead Jesus in her lap), long popular in northern Europe (see FIG. 18–23), was an unusual theme in Italy at the time. Michelangelo traveled to the marble quarries at Carrara in central Italy



21–9 • Michelangelo
PIETÀ
 c. 1500. Marble, height
 5'8½" (1.74 m). St. Peter's,
 Vatican, Rome.

 **Read** the
 document related
 to Michelangelo on
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to select the block from which to make this large work, a practice he was to continue for nearly all his sculpture. The choice of stone was important to him because he envisioned his sculpture as already existing within the marble, needing only his tools to set it free. Michelangelo was a poet as well as an artist, and later wrote in his Sonnet 15: “The greatest artist has no conception which a single block of marble does not potentially contain within its mass, but only a hand obedient to the mind can penetrate to this image.”

Michelangelo’s *Virgin* is a young woman of heroic stature holding the unnaturally smaller, lifeless body of her grown son. Inconsistencies of scale and age are forgotten, however, when contemplating the sweetness of expression, technical virtuosity of the carving, and smooth modeling of the luscious forms. Michelangelo’s compelling vision of beauty was meant to be seen up close so that the viewer can look directly into Jesus’ face. The 25-year-old artist is said to have slipped into the church at night to sign the statue on a strap across the Virgin’s breast after it was finished, answering directly questions that had come up about the identity of its creator.

In 1501, Michelangelo accepted a Florentine commission for a statue of the biblical hero **DAVID** (FIG. 21-10), to be placed high atop a buttress of the cathedral. But when it was finished in 1504, the *David* was so admired that the city council instead placed it in the principal city square, next to the Palazzo della Signoria (see FIG. 18-2), the seat of Florence’s government. There it stood as a reminder of Florence’s republican status, which was briefly reinstated after the expulsion of the powerful Medici oligarchy in 1494. Although in its muscular nudity Michelangelo’s *David* embodies the antique ideal of the athletic male nude, the emotional power of its expression and its concentrated gaze are entirely new. Unlike Donatello’s bronze *David* (see FIG. 20-14), this is not a triumphant hero with the trophy head of the giant Goliath already under his feet. Slingshot over his shoulder and a rock in his right hand, Michelangelo’s *David* knits his brow and stares into space, seemingly preparing himself psychologically for the danger ahead, a mere youth confronting a gigantic experienced warrior. No match for his opponent in experience, weaponry, or physical strength, Michelangelo’s powerful *David* stands for the supremacy

21-10 • Michelangelo **DAVID**

1501–1504. Marble, height 17' (5.18 m) without pedestal. Galleria dell'Accademia, Florence.

Michelangelo’s most famous sculpture was cut from an 18-foot-tall marble block. The sculptor began with a small model in wax, then sketched the contours of the figure as they would appear from the front on one face of the marble. According to his friend and biographer Vasari, Michelangelo then chiseled in from the drawn-on surface, as if making a figure in very high relief. The completed statue took four days to move on tree-trunk rollers down the narrow streets of Florence from the cathedral workshop to its location outside the Palazzo della Signoria (see FIG. 18-2). In 1504, the Florentines gilded the tree stump and added a gilded wreath to the head and a belt of 28 gilt-bronze leaves, since removed. In 1873, the statue was replaced by a copy, and the original was moved into the museum of the Florence Academy.



21-11 • INTERIOR, SISTINE CHAPEL

Vatican, Rome. Built 1475–1481; ceiling painted 1508–1512; end wall, 1536–1541. The ceiling measures 45' × 128' (13.75 × 39 m).

of right over might—a perfect emblem for the Florentines, who had recently fought the forces of Milan, Siena, and Pisa, and still faced political and military pressure.

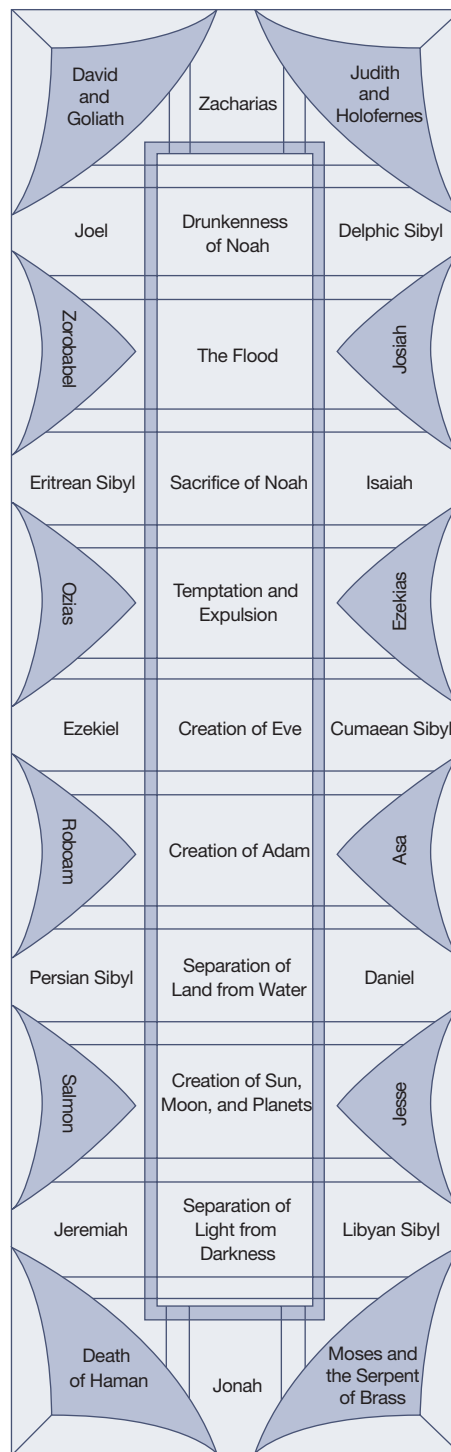
THE SISTINE CHAPEL Despite Michelangelo's contractual commitment to Florence Cathedral for additional statues, in 1505, Pope Julius II, who saw Michelangelo as an ideal collabora-

tor in the artistic aggrandizement of the papacy, arranged for him to come to Rome to work on the spectacular tomb Julius planned for himself. Michelangelo began the tomb project, but two years later the pope ordered him to begin painting the ceiling of the **SISTINE CHAPEL** instead (FIG. 21-11).

Michelangelo considered himself a sculptor, but the strong-minded pope wanted paintings; work began in 1508. Michelangelo



CHAPEL ENTRANCE



ALTAR

21-12 • Michelangelo SISTINE CHAPEL CEILING WITH DIAGRAM IDENTIFYING SCENES
1508-1512. Fresco.

complained bitterly in a sonnet to a friend: “This miserable job has given me a goiter....The force of it has jammed my belly up beneath my chin. Beard to the sky....Brush splatterings make a pavement of my face.... I’m not a painter.” Despite his physical misery as he stood on a scaffold, painting the ceiling just above him, the results were extraordinary, and Michelangelo established a new and remarkably powerful style in Renaissance painting.

Julius’s initial order for the ceiling was simple: *trompe l’oeil* coffers to replace the original star-spangled blue decoration. Later he wanted the 12 apostles seated on thrones on the triangular spandrels between the lunettes framing the windows. According to Michelangelo, when he objected to the limitations of Julius’s plan, the pope told him to paint whatever he liked. This Michelangelo presumably did, although he was certainly guided by a theological advisor and his plan no doubt required the pope’s approval.

In Michelangelo’s design, an illusionistic marble architecture establishes a framework for the figures and narrative scenes on the vault of the chapel (FIG. 21-12). Running completely around the ceiling is a painted cornice with projections supported by pilasters decorated with “sculptured” *putti*. Between the pilasters are figures of prophets and sibyls (female seers from the Classical world) who

were believed to have foretold Jesus’ birth. Seated on the fictive cornice are heroic figures of nude young men called *ignudi* (singular, *ignudo*), holding sashes attached to large gold medallions. Rising behind the *ignudi*, shallow bands of fictive stone span the center of the ceiling and divide it into nine compartments containing successive scenes from Genesis—recounting the Creation, the Fall, and the Flood—beginning over the altar and ending near the chapel entrance. God’s earliest acts of creation are therefore closest to the altar, the Creation of Eve at the center of the ceiling, followed by the imperfect actions of humanity: Temptation, Fall, Expulsion from Paradise, and God’s eventual destruction of all people except Noah and his family by the Flood. The eight triangular spandrels over the windows, as well as the lunettes crowning them, contain paintings of the ancestors of Jesus.

Perhaps the most familiar scene on the ceiling is the **CREATION OF ADAM** (FIG. 21-13), where Michelangelo captures the moment when God charges the languorous Adam—in a pose adapted from the Roman river-god type—with the spark of life. As if to echo the biblical text, Adam’s heroic body, outstretched arm, and profile almost mirror those of God, in whose image he has been created. Emerging under God’s other arm, and looking across



21-13 • Michelangelo CREATION OF ADAM, SISTINE CHAPEL CEILING
1511–1512. Fresco, 9’2” × 18’8” (2.8 × 5.7 m).

A BROADER LOOK | Raphael's Cartoons for Tapestries in the Sistine Chapel

The Sistine Chapel was a major focus of papal patronage throughout the Renaissance. The building was constructed in 1475–1481 by Sixtus IV, who also began its painted embellishment by calling a constellation of illustrious artists to Rome in the early 1480s to create a band of framed frescos recounting the life of Moses on one wall and the life of Christ on the other (see FIG. 20–33). Between 1508 and 1512, Michelangelo painted the chapel's ceiling at the behest of Julius II. And soon after he became pope in 1513, Leo X commissioned Raphael to produce ten cartoons (full-size preparatory designs for a work of art executed in another medium) for a lavish set of tapestries portraying scenes from the lives of SS. Peter and Paul that would complete the decorative program on the chapel's lower level. At the time, these would have been considered its most prestigious and expensive works of art. The tapestry program cost Leo X more than five times what Julius II had paid Michelangelo to paint the ceiling. For designing the program and producing the cartoons, however, Raphael only received a sixteenth of the total cost of the tapestries; the expense here involved production more than design.

The cartoons were created in Raphael's workshop between 1515 and 1516. Raphael was clearly the intellect behind the compositions, and he participated in the actual preparation and execution. This was a prestigious commission that would reflect directly on the reputation of the master. But he could not have accomplished this imposing task in a little over a year without the collaboration of numerous assistants working in his thriving workshop. The completed

cartoons—first drawn with charcoal on paper (160–170 separate sheets were glued together to form the expanse of a single tapestry) and then overpainted with color—were sent to Brussels, where they were woven into tapestries in the workshop of Pieter van Aelst. The first was complete in 1517, seven were hanging in the chapel for Christmas 1519, and the entire cycle was installed by Leo X's death in 1521.

The process of creation, from design through production, can be charted by examining the tapestry portraying *Christ's Charge to Peter* (John 21:15–17; Matthew 16:17–19) at three stages in its development. We have Raphael's preliminary drawing (FIG. 21–14), where models—it is tempting to see these as Raphael's assistants, stripped to their underwear to help the master work out his composition—are posed to enact the moment when Jesus addresses his apostles. This is a preliminary idea for the pose of Christ. In the final cartoon (FIG. 21–15), Raphael changes Christ's gesture so that he addresses the kneeling Peter specifically rather than the whole apostolic group; for the patron, this would be an important detail since papal power rested in the belief that Christ had transferred authority to Peter, who was considered the first pope, with subsequent popes inheriting this authority in unbroken succession. Comparison

of drawing and cartoon also reveals an important aspect of the design process. The cartoon reverses the figural arrangement of the drawing because in the production process the tapestry would be woven from the back, and if the weavers followed the reversed version of the composition on the cartoon, the resulting tapestry (FIG. 21–16) would show the scene in its intended orientation. Comparison of cartoon and tapestry also indicates that the weavers were not required to follow their models slavishly. They have embellished the costume of Christ, perhaps in an attempt to assure that the viewers' attention will be immediately directed to this most important figure in the scene.

After they had been used to create the tapestries hung in the Sistine Chapel, Raphael's cartoons remained in Brussels, where several additional sets of tapestries were made from them—one for Henry VIII of England, another for Francis I of France—before seven surviving cartoons were acquired in 1623 by the future Charles I of England. They remain in the British Royal Collection. The tapestries themselves, although still in the Vatican, are displayed in the museum rather than on the walls of the chapel for which they were originally conceived, as one of the most prestigious artistic projects from the peak of the Roman High Renaissance.



21–14 • Raphael STUDY FOR CHRIST'S CHARGE TO PETER

c. 1515. Red chalk. Royal Library, Windsor Castle.

21-15 • Raphael and assistants CARTOON FOR TAPESTRY PORTRAYING CHRIST'S CHARGE TO PETER

c. 1515–1516. Distemper on paper (now transferred to canvas), 11'1" × 17'4" (3.4 × 5.3 m). Lent by Her Majesty the Queen to the Victoria & Albert Museum, London.



21-16 • Shop of Pieter van Aelst, Brussels, after cartoons by Raphael and assistants CHRIST'S CHARGE TO PETER

Woven 1517, installed 1519 in the Sistine Chapel. Wool and silk with silver-gilt wrapped threads. Musei Vaticani, Pinacoteca, Rome.



him in the direction of her future mate, is the robust and energetic figure of Eve before her creation.

MICHELANGELO AT SAN LORENZO After the Medici regained power in Florence in 1512, and Leo X (Giovanni de' Medici) succeeded Julius in 1513, Michelangelo became chief architect for Medici family projects at the church of San Lorenzo in Florence—including a new chapel for the tombs of Lorenzo the Magnificent, his brother Giuliano, and two younger dukes, also named Lorenzo and Giuliano, ordered in 1519 for the so-called New Sacristy (see FIG. 20–4). The older men's tombs were never built to Michelangelo's designs, but the unfinished tombs for the younger relatives were placed on opposite side walls (FIG. 21–17).



Each of the two monuments consists of an idealized portrait of the deceased, who turns to face the family's unfinished ancestral tomb. The men are dressed in a sixteenth-century interpretation of Classical armor and seated in wall niches above pseudo-Classical sarcophagi. Balanced precariously atop the sarcophagi are male and female figures representing the times of day. Their positions would not seem so unsettling had reclining figures of river gods been installed below them, as originally planned, but even so there is a conspicuous tension here between the substantiality of the figures and the limitations imposed on them by their architectural surrounds. In the tomb illustrated here, Michelangelo represents Giuliano as the Active Life, and his sarcophagus figures are allegories of Night and Day. Night at left is accompanied by

her symbols: a star and crescent moon on her tiara; poppies, which induce sleep; and an owl under the arch of her leg. The huge mask at her back may allude to Death, since Sleep and Death were said to be the children of Night. Some have seen in this mask that glares out at viewers in the chapel a self-portrait of the artist, serving both as signature and as a way of proclaiming his right to be here because of his long relationship with the family. On the other tomb, Lorenzo, representing the Contemplative Life, is supported by Dawn and Evening.

Concurrent with work on the Medici tombs was the construction of a new library at San Lorenzo. The idea for the library belongs to Cardinal Giulio de' Medici and dates to 1519, but it was only after he was elected Pope Clement VII in 1523 that the money became available to realize it. Michelangelo was commissioned to design and also supervise construction of the new **VESTIBULE** (FIG. 21–18) and reading room and to spare

21-17 • Michelangelo TOMB OF GIULIANO DE' MEDICI WITH ALLEGORICAL FIGURES OF NIGHT AND DAY

New Sacristy (Medici Chapel), church of San Lorenzo, Florence. 1519–1534. Marble, height of seated figure approx. 5'10" (1.8 m).

* **Explore** the architectural panoramas of the New Sacristy in the church of San Lorenzo on myartslab.com

no expense in making them both grand and ambitious. The pope paid keen attention to the library's progress—not, he said, to verify the quality of the design, but because the project had a special interest for him.

Michelangelo coordinated his work within a decorative tradition established at San Lorenzo when Brunelleschi designed the church itself a century earlier (see FIG. 20-4), using stylized architectural elements carved in dark gray *pietra serena*, set against and within a contrasting white wall. However, Michelangelo plays with the Classical architectural etiquette that Brunelleschi had used to create such clarity, harmony, and balance in the nave.

In Michelangelo's vestibule, chunky columns are recessed into rectangular wall niches that can barely contain them. They are crowded and overlapped by the aggressive lateral extension of the pediment over the door. The door itself is broken into parts, sides jutting forward as fluted pilasters that are then partially obscured by the frame around the opening. The three flights of stairs leading up to the reading room almost fill the vestibule, and the central stairs cascade forward forcefully toward visitors, hardly encouraging them to go against the flow and step up. Through their playfulness, these creative combinations of architectural forms draw attention to themselves and their design rather than the function of the building itself or the comfortable accommodation of its users, prime characteristics of the Mannerist architecture then coming into fashion.

Fearing for his life when ongoing political struggles flared up in Florence, Michelangelo returned to Rome in 1534 and settled permanently. He had left both the Medici Chapel and the library unfinished. In 1557, he sent a plaster model of the library staircase to Florence to assure that its completion conformed to his design. In 1545, his students had assembled the tomb sculptures, including unfinished figures of the times of day, into the composition we see today.

The figures of the dukes are finely finished, but the times of day are notable for their contrasting areas of rough unfinished and polished marble. These are the only unfinished sculptures Michelangelo apparently permitted to be put in place, and we do not know what his reasons were. Specialists in Renaissance art history characterize these works with the word *nonfinito* ("unfinished"), proposing that Michelangelo had begun to view his artistic



21-18 • Michelangelo VESTIBULE OF THE LAURENTIAN LIBRARY
Church of San Lorenzo, Florence. Begun 1524; stairway designed 1550s.

creations as symbols of human imperfection. Indeed, Michelangelo's poetry often expressed his belief that humans could achieve perfection only in death.

ARCHITECTURE IN ROME AND THE VATICAN

The election of Julius II as pope in 1503 crystallized a resurgence of papal power, but France, Spain, and the Holy Roman Empire all had designs on Italy. During his ten-year papacy, Julius fought wars and formed alliances to consolidate his power. He also enlisted Bramante, Raphael, and Michelangelo to carry out his vision of a revitalized Rome as the center of a new Christian architecture, inspired by the achievements of their fifteenth-century predecessors as well as the monuments of antiquity. Although most commissions were for churches, opportunities also arose to create urban palaces and country villas.



BRAMANTE Donato Bramante (1444–1514) was born near Urbino and trained as a painter, but turned to architectural design early in his career. About 1481, he became attached to the Sforza court in Milan, where he would have known Leonardo da Vinci. In 1499, Bramante settled in Rome, but work came slowly. The architect was nearing 60 when Julius II asked him to redesign St. Peter's (see "St. Peter's Basilica," opposite) and the Spanish rulers Queen Isabella and King Ferdinand commissioned a small shrine over the spot in Rome where the apostle Peter was believed to have been crucified (**FIG. 21-19**). In this tiny building, known as Il Tempietto ("Little Temple"), Bramante combined his interpretation of the principles of Vitruvius and Alberti from the stepped base, to the Tuscan columns and Doric frieze (Vitruvius had advised that the Doric order be used for temples to gods of particularly forceful character), to the elegant balustrade. The

centralized plan and the tall drum supporting a hemispheric dome recall Early Christian shrines built over martyrs' relics, as well as ancient Roman circular temples. Especially notable is the sculptural effect of the building's exterior, with its deep wall niches and sharp contrasts of light and shadow. Bramante's design called for a circular cloister around the church, but the cloister was never built.

ARCHITECTURE, PAINTING, AND SCULPTURE IN NORTHERN ITALY

While Rome was Italy's preeminent arts center at the beginning of the sixteenth century, wealthy and powerful families elsewhere also patronized the arts and letters just as the Montefeltro and Gonzaga had in Urbino and Mantua during the fifteenth century. The architects and painters working for these sixteenth-century patrons created fanciful structures and developed a new colorful, illusionistic painting style. The result was witty, elegant, and finely executed art designed to appeal to the jaded taste of the intellectual elite in cities such as Mantua, Parma, Bologna, and Venice.

21-19 • Donato Bramante
IL TEMPIETTO, CHURCH OF SAN
PIETRO IN MONTORIO
Rome. 1502–1510; dome and lantern were restored in the 17th century.

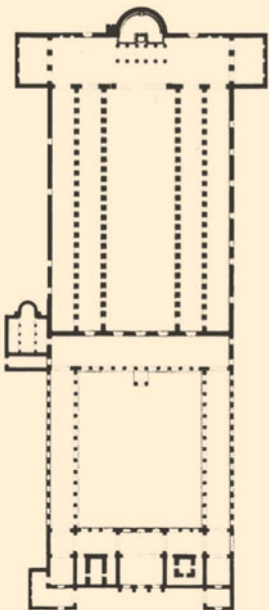
The history of St. Peter's in Rome is a case study of the effects of individual and institutional demands on the design, construction, and remodeling of a major religious building. The original church—now called Old St. Peter's—was built in the fourth century by Constantine, the first Christian Roman emperor, to mark the grave of the apostle Peter, the first bishop of Rome and therefore considered the first pope. Because the site was so holy, Constantine's architect had to build a structure large enough to hold the crowds of pilgrims who came to visit St. Peter's tomb. To provide a platform for the church, a huge terrace was cut into the side of the Vatican Hill, across the Tiber River from the city. Here Constantine's architect erected a basilica with a new feature, a transept, to allow large numbers of visitors to approach the shrine at the front of the apse. The rest of the church was, in effect, a covered cemetery, carpeted with the tombs of believers who wanted to be buried near the apostle's grave. When it was built, Constantine's basilica, as befitted an imperial commission, was one of the largest buildings in the Roman world (interior length 368 feet, width 190 feet). For more than a thousand years it was the most important pilgrimage site in Europe.

In 1506, Pope Julius II made the astonishing decision to demolish the Constantinian basilica, which had fallen into disrepair, and to replace it with a new building. That anyone, even a pope, should have had the nerve to pull down such a venerated building is an indication of the extraordinary self-assurance of the Renaissance—and of Julius himself. To design and build the new church, the pope appointed Donato Bramante, who envisioned the new St. Peter's as a central-plan building, in the shape of a cross with four arms of equal length, crowned by an enormous dome. This design was intended to emulate

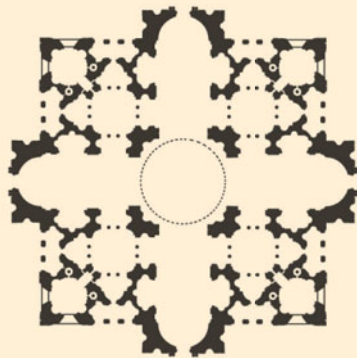
the Early Christian tradition of constructing domed and round buildings over the tombs of martyrs, itself derived from the Roman practice of building centrally planned tombs (see “Longitudinal-Plan and Central-Plan Churches,” page 225). In Renaissance thinking, the central plan and dome symbolized the perfection of God.

The deaths of pope and architect in 1513 and 1514 put a temporary halt to the project. Successive plans by Raphael, Antonio da Sangallo, and others extended one arm of the cross to provide the church with an extended nave. However, when Michelangelo was appointed architect in 1546, he returned to the centralized plan and simplified Bramante's design to create a single, unified space covered with a hemispherical dome. The dome was finally completed some years after Michelangelo's death by Giacomo della Porta, who retained Michelangelo's basic design but gave the dome a taller profile (see FIG. 21–39).

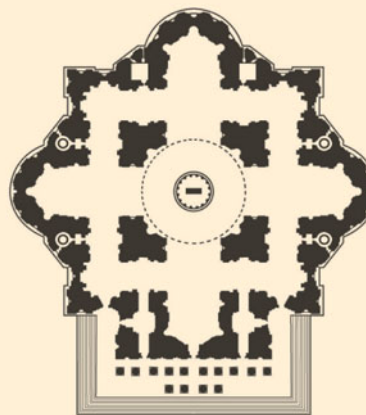
During the Counter-Reformation, the Catholic Church emphasized congregational worship; as a result, more space was needed to house the congregation and allow for processions. To expand the church—and to make it more closely resemble Old St. Peter's—Pope Paul V in 1606 commissioned the architect Carlo Maderno to change Michelangelo's central plan back once again into a longitudinal plan. Maderno extended the nave to its final length of slightly more than 636 feet and added a new façade, thus completing St. Peter's as we see it today. Later in the seventeenth century, the sculptor and architect Gianlorenzo Bernini created an elaborate approach to the basilica by surrounding the space in front of it with a great colonnade, like a huge set of arms extended to embrace the faithful as they approach the principal church of Western Christendom.



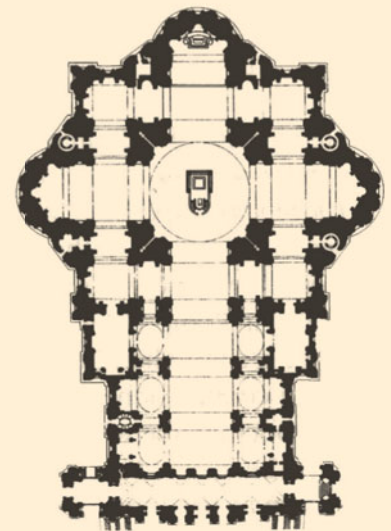
Old St. Peter's
4th century




Bramante, plan for
New St. Peter's
1506



Michelangelo, plan for
New St. Peter's
1546–1564



Maderno, plan of
St. Peter's Basilica
1607–1612

 **Watch** an architectural simulation about St. Peter's Basilica on myartslab.com



21-20 • Giulio Romano COURTYARD FAÇADE, PALAZZO DEL TÈ, MANTUA
1527–1534.

GIULIO ROMANO In Mantua, Federigo II Gonzaga (r. 1519–1540) continued the family tradition of patronage when, in 1524, he lured a Roman follower of Raphael, Giulio Romano (c. 1499–1546), to build him a pleasure palace. Indeed, the Palazzo del Tè (**FIG. 21-20**) devoted more space to gardens, pools, and stables than to rooms for residential living. Since Federigo and his erudite friends would have known Classical orders and proportions, they could appreciate the playfulness with which they are used here. The building is full of visual jokes, such as lintels masquerading as arches and triglyphs that slip sloppily out of place. Like the similar, if more sober, subversions of Classical architectural decorum in Michelangelo's contemporary Laurentian Library (see **FIG. 21-18**), its sophisticated humor and exquisite craft have been seen as a precursor to Mannerism or as a manifestation of Mannerism itself.

Giulio Romano continued his witty play in the decoration of the two principal rooms. One, dedicated to the loves of the gods, depicted the marriage of Cupid and Psyche. The other room is a remarkable feat of *trompe l'oeil* painting in which the entire building seems to be collapsing around the viewer as the gods defeat



21-21 • Giulio Romano FALL OF THE GIANTS
Sala dei Giganti, Palazzo del Tè. 1530–1532. Fresco.

the giants (FIG. 21-21). Here, Giulio Romano accepted the challenge Andrea Mantegna had laid down in the Camera Picta of the Gonzaga Palace (see FIG. 20-32), painted for Federigo's grandfather: to dissolve architectural barriers and fantasize a world of playful delight beyond the walls and ceilings. But the Palazzo del Tè was not just fun and games. The unifying themes were love and politics, the former focused on the separate apartments built to house Federigo's mistress, Isabella Boschetti. The palace was constructed in part as a place where they could meet beyond the watchful gaze of her husband. But the decoration also seems to reflect Federigo's dicey alliance with Charles V, who stayed in the palace in 1530

and again in 1532, when the scaffolding was removed from the Sala dei Giganti so the emperor could see the paintings in progress. He must have been impressed with his host's lavish new residence, and doubtless he saw a connection between these reeling paintings and his own military successes.

CORREGGIO At about the same time that Giulio Romano was building and decorating the Palazzo del Tè, in nearby Parma an equally skillful master, Correggio (Antonio Allegri da Correggio, c. 1489–1534), was creating similarly theatrical effects with dramatic foreshortening in Parma Cathedral. Correggio's great work,



21-22 • Correggio ASSUMPTION OF THE VIRGIN

Main dome, interior, Parma Cathedral, Italy, c. 1526–1530. Fresco, diameter of base of dome approx. 36' (11 m).



21-23 • Properzia de' Rossi JOSEPH AND POTIPHAR'S WIFE

Cathedral of San Petronio, Bologna. 1525–1526. Marble, 1'9" × 1'11" (54 × 58 cm). Museo de San Petronio, Bologna.

securing additional commissions. This particular relief, according to Vasari, was inspired by her own love for a young man, which she got over by carving this panel. Joseph escapes, running, as the partially clad seductress snatches at his cloak. Properzia is the only woman Vasari included in the 1550 edition of *Lives of the Artists*.

VENICE AND THE VENETO

In the sixteenth century the Venetians did not see themselves as rivals of Florence and Rome, but rather as their superiors. Their city was the greatest commercial sea power in the Mediterranean; they had challenged Byzantium and now they confronted the Muslim Turks. Favored by their unique geographical situation—protected by water and controlling sea routes in the Adriatic Sea and the eastern Mediterranean—the Venetians became wealthy and secure

patrons of the arts. Their Byzantine heritage, preserved by their conservative tendencies, encouraged an art of rich patterned surfaces emphasizing light and color.

The idealized style and oil-painting technique initiated by the Bellini family in the late fifteenth century (see Chapter 20) were developed further by sixteenth-century Venetian painters. Venetians were the first in Italy to use oils for painting on both wood panel and canvas. Possibly because they were a seafaring people accustomed to working with large sheets of canvas, and possibly because humidity made their walls crack and mildew, the Venetians were also the first to cover walls with large canvas paintings instead of frescos. Because oils dried slowly, errors could be corrected and changes made easily during the work. The flexibility of the canvas support, coupled with the radiance and depth of oil-suspended pigments, eventually made oil on canvas the preferred medium, especially since it was particularly well suited to the rich color and lighting effects favored by Giorgione and Titian, two of the city's major painters of the sixteenth century.

GIORGIONE The career of Giorgione (Giorgio da Castelfranco, c. 1475–1510) was brief—he died from the plague—and most scholars accept fewer than ten paintings as entirely by his hand. But his importance to Venetian painting is critical. He introduced new, enigmatic pastoral themes, known as **poesie** (or “painted poems”), that were inspired by the contemporary literary revival

the **ASSUMPTION OF THE VIRGIN** (Fig. 21-22), a fresco painted between about 1526 and 1530 in the cathedral's dome, distantly recalls the illusionism of Mantegna's ceiling in the Gonzaga palace, but Correggio has also assimilated Leonardo da Vinci's use of *sfumato* and Raphael's idealism into his own style. Correggio's *Assumption* is a dazzling illusion—the architecture of the dome seems to dissolve and the forms seem to explode through the building, drawing viewers into the swirling vortex of saints and angels who rush upward amid billowing clouds to accompany the Virgin as she soars into heaven. Correggio's sensual rendering of the figures' flesh and clinging draperies contrasts with the spirituality of the theme (the miraculous transporting of the Virgin to heaven at the moment of her death). The viewer's strongest impression is of a powerful, upward-spiraling motion of alternating cool clouds and warm, alluring figures.

PROPERZIA DE' ROSSI Very few women had the opportunity or inclination to become sculptors. Properzia de' Rossi (c. 1490–1529/30), who lived in Bologna, was an exception. She mastered many arts, including engraving, and was famous for her miniature sculptures, including an entire *Last Supper* carved on a peach pit! She carved several pieces in marble—two sibyls, two angels, and this relief of **JOSEPH AND POTIPHAR'S WIFE**—for the Cathedral of San Petronio in Bologna (Fig. 21-23). Vasari wrote that a rival male sculptor prevented her from being paid fairly and from

of ancient pastoral verse but defy specific narrative or symbolic interpretation. He is significant above all for his appreciation of nature in landscape painting. His early life and training are undocumented, but his work suggests that he studied with Giovanni Bellini. Perhaps Leonardo da Vinci's subtle lighting system and mysterious, intensely observed landscapes also inspired him.

One of Giorgione's most compelling works, called today **THE TEMPEST** (FIG. 21-24), was painted shortly before his death, potentially in response to personal, private impulses—as with

many modern artists—rather than to fulfill the dictates of an external commission. Simply trying to understand what is happening in this enigmatic picture piques our interest. At the right, a woman is seated on the ground, nude except for the end of a long white cloth thrown over her shoulders. Her nudity seems maternal, her sensuality generative rather than erotic, as she nurses the baby, protectively and lovingly embraced at her side. Across the dark, rocky edge of her elevated perch stands a mysterious man, variously interpreted as a German mercenary soldier and as an urban



21-24 • Giorgione THE TEMPEST

c. 1506. Oil on canvas, 32" × 28³/₄" (82 × 73 cm). Galleria dell'Accademia, Venice.

 **View** the Closer Look for *The Tempest* on myartslab.com



21-25 • Giorgione or Titian THE PASTORAL CONCERT OR ALLEGORY ON THE INVENTION OF PASTORAL POETRY

c. 1510. Oil on canvas, 41 $\frac{1}{4}$ " × 54 $\frac{3}{4}$ " (105 × 136.5 cm). Musée du Louvre, Paris.

dandy wandering in the country. His shadowed head turns in the direction of the woman, but he only appears to have paused for a moment before turning back toward the viewer or resuming his journey along the path. X-rays of the painting show that Giorgione altered the composition while he was still working on the painting—the man replaces a second nude woman, in this case bathing. Between the figures, a spring gushes to feed a lake surrounded by substantial houses, and in the far distance a bolt of lightning splits the darkening sky. Indeed, the artist's attention seems focused as much on the landscape and the unruly elements of nature than on the figures posed within it. Some interpreters have seen in the lake, the verdant ground, the billowing clouds, and the lightning bolt, references to the Classical elements of water, earth, air, and fire.

For a few years before Giorgione's untimely death in 1510, he was associated with Tiziano Vecellio, a painter better known today as Titian (c. 1488–1576). The painting known as **THE PASTORAL**

CONCERT (FIG. 21-25) has been attributed to both of them, although scholarly opinion today favors Titian. As in Giorgione's *The Tempest*, the idyllic, fertile landscape, here bathed in golden, hazy late-afternoon sunlight, seems to be one of the main subjects of the painting. In this mythic world, two men—an aristocratic musician in rich red silks and a barefoot, singing peasant in homespun cloth—turn toward each other, seemingly unaware of the two naked women in front of them. One woman plays a pipe and the other pours water into a well; their swaths of white drapery sliding to the ground enhance rather than hide their nudity. Are they the musicians' muses? Behind the figures, the sunlight illuminates another shepherd and his animals near lush woodland. The painting evokes a golden age of love and innocence recalled in ancient Roman and Italian Renaissance pastoral poetry. In fact, the painting is now interpreted as an allegory on the invention of poetry. Both artists were renowned for painting sensuous female

nudes whose bodies seem to glow with an incandescent light, inspired by flesh and blood beauty as much as any source from poetry or art.

TITIAN Titian's early life is obscure. He supposedly began an apprenticeship as a mosaicist, then studied painting under Gentile and Giovanni Bellini, perhaps working later with Giorgione. He

certainly absorbed Giorgione's style, and completed at least one of Giorgione's unfinished paintings.

In 1519, Jacopo Pesaro, commander of the papal fleet that had defeated the Turks in 1502, commissioned Titian to commemorate the victory in a votive altarpiece for a side-aisle chapel in the Franciscan church of Santa Maria Gloriosa dei Frari in Venice. Titian worked on the painting for seven years and changed the



**21-26 • Titian PESARO
MADONNA**

1519-1526. Oil on canvas,
16' × 8'10" (4.9 × 2.7 m).
Side-aisle altarpiece, Santa Maria
Gloriosa dei Frari, Venice.

In the sixteenth century, many wealthy women, from both the aristocracy and the merchant class, were enthusiastic patrons of the arts. The Habsburg princesses Margaret of Austria and Mary of Hungary presided over brilliant humanist courts. The marchesa of Mantua, **ISABELLA D'ESTE** (1474–1539; **FIG. 21-27**), became a patron of painters, musicians, composers, writers, and literary scholars. Married to Francesco II Gonzaga at age 15, she had great wealth, and a brilliant mind that made her a successful diplomat and administrator. A true Renaissance woman, her motto was the epitome of rational thinking—“Neither through Hope nor Fear.” An avid collector of manuscripts and books, she sponsored the publication of an edition of Virgil while still in her twenties. She also collected ancient art and objects, as well as works by contemporary Italian artists such as Mantegna, Leonardo, Perugino, Correggio, and Titian. Her study in her Mantuan palace was a veritable museum. The walls above the storage and display cabinets were painted in fresco by Mantegna, and the carved wood ceiling was covered with mottoes and visual references to Isabella’s impressive literary interests.

21-27 • Titian ISABELLA D'ESTE
1534–1536. Oil on canvas, 40 $\frac{1}{8}$ " × 25 $\frac{3}{16}$ " (102 × 64.1 cm).
Kunsthistorisches Museum, Vienna.



concept three times before he finally came up with a revolutionary composition—one that complemented the viewer’s approach from the left. He created an asymmetrical setting of huge columns on high bases soaring right out of the frame (**FIG. 21-26**). Into this architectural setting, he placed the Virgin and Child on a high throne at one side and arranged saints and the Pesaro family below on a diagonal axis, crossing at the central figure of St. Peter (a reminder of Jacopo’s role as head of the papal forces in 1502). The red of Francesco Pesaro’s brocade garment and of the banner diagonally across sets up a contrast of primary colors against St. Peter’s blue tunic and yellow mantle and the red and blue draperies of the Virgin. St. Maurice (behind the kneeling Jacopo at the left) holds the banner with the papal arms, and a cowering Turkish captive reminds the viewer of the Christian victory. The arresting image of the youth who turns to meet our gaze at lower right guarantees our engagement, and light floods in from above, illuminating not only this and other faces, but also the great columns, where *putti* in the clouds carry a cross. Titian was famous for his mastery of light and color even in his own day, but this altarpiece demonstrates that he also could draw and model as solidly as any Florentine. The perfectly balanced

composition, built on color, and on diagonals instead of a vertical and horizontal grid, looks forward to the art of the seventeenth century.

In 1529, Titian, who was well known outside Venice, began a long professional relationship with Emperor Charles V, who vowed to let no one else paint his portrait and ennobled Titian in 1533. The next year Titian was commissioned to paint a portrait of Isabella d’Este (see “Women Patrons of the Arts,” above). Isabella was past 60 when Titian portrayed her in 1534–1536, but she asked to appear as she had in her twenties. Titian was able to satisfy her wish by referring to an early portrait by another artist, but he also conveyed the mature Isabella’s strength, self-confidence, and energy.

No photograph can convey the vibrancy of Titian’s paint surfaces, which he built up in layers of pure colors, chiefly red, white, yellow, and black. A recent scientific study of Titian’s paintings revealed that he ground his pigments much finer than had earlier wood-panel painters. The complicated process by which he produced many of his works began with a charcoal drawing on the prime coat of lead white that was used to seal the pores and smooth the surface of the rather coarse Venetian canvas. The artist then



21-28 • Titian “VENUS” OF URBINO

c. 1538. Oil on canvas, 3'11" × 5'5" (1.19 × 1.65 m). Galleria degli Uffizi, Florence.

built up the forms with fine glazes of different colors, sometimes in as many as 10 to 15 layers. Titian had the advantage of working in Venice, the first place to have professional retail “color sellers.” These merchants produced a wide range of specially prepared pigments, even mixing their oil paints with ground glass to increase their glowing transparency. Not until the second half of the sixteenth century did color sellers open their shops in other cities.

Paintings of nude reclining women became especially popular in sophisticated court circles, where male patrons could enjoy and appreciate the “Venuses” under the cloak of respectable Classical mythology. Seemingly typical of such paintings is the “VENUS” Titian delivered to Guidobaldo della Rovere, duke of Urbino, in spring 1538 (FIG. 21-28). Here, we seem to see a beautiful Venetian courtesan, with deliberately provocative gestures, stretching languidly on her couch in a spacious palace, her glowing flesh and golden hair set off by white sheets and pillows. But for its original audience, art historian Rona Goffen has argued, the painting was more about marriage than mythology or seductiveness. The multiple matrimonial references in this work include the pair of *cassoni* (see FIG. 20-26) where servants are removing or storing

the woman’s clothing in the background, the bridal symbolism of the myrtle and roses she holds in her hand, and even the spaniel snoozing at her feet—a traditional symbol of fidelity and domesticity, especially when sleeping so peacefully. Titian’s picture might be associated with Duke Guidobaldo’s marriage in 1534 to the 10-year-old Giulia Verano. Four years later, when this painting arrived, she would have been considered an adult rather than a child bride. It seems to represent not a Roman goddess nor a Venetian courtesan, but a physically and emotionally mature bride welcoming her husband into their lavish bedroom.

MANNERISM

A new style developed in Florence and Rome in the 1520s that some art historians have associated with the death of Raphael and labeled “Mannerism,” a word deriving from the Italian *maniera* (meaning “style”). Mannerism developed into an anti-Classical movement in which artificiality, grace, and elegance took priority over the ordered balance and lifelike references that were hallmarks of High Renaissance art. Patrons favored esoteric subjects,

displays of extraordinary technical virtuosity, and the pursuit of beauty for its own sake. Painters and sculptors quoted from ancient and modern works of art in the same self-conscious manner that contemporary poets and authors were quoting from ancient and modern literary classics. Architects working in the Mannerist style designed buildings that defied uniformity and balance and used Classical orders in unconventional, even playful, ways.

PAINTING

Painters working in the Mannerist style fearlessly manipulated and distorted accepted formal conventions, creating contrived compositions and irrational spatial environments. Figures take on elongated proportions, complicated artificial poses, enigmatic gestures, and dreamy expressions. The pictures are full of quoted references to the works of illustrious predecessors.

PONTORMO The frescos and altarpiece painted between 1525 and 1528 by Jacopo Carucci da Pontormo (1494–1557) for the 100-year-old **CAPPONI CHAPEL** in the church of Santa Felicità in Florence (**FIG. 21-29**) bear the hallmarks of early Mannerist painting. Open on two sides, Brunelleschi's chapel forms an interior loggia in which frescos on the right-hand wall depict the Annunciation and tondi (circular paintings) on the pendentives under the cupola represent the four evangelists. In the *Annunciation* the Virgin accepts the angel's message but also seems moved by the adjacent vision of her future sorrow, as she turns to see her son's body lowered from the cross in the **DEPOSITION**, portrayed in the altarpiece on the adjoining wall (**FIG. 21-30**).

Pontormo's ambiguous composition in the *Deposition* enhances the visionary quality of the altarpiece. Shadowy ground and cloudy sky give no sense of a specific location, and little sense



**21-29 • CAPPONI CHAPEL,
CHURCH OF SANTA FELICITÀ,
FLORENCE**

Chapel by Filippo Brunelleschi for the Barbadori family, 1419–1423; acquired by the Capponi family, who ordered paintings by Pontormo, 1525–1528.



21-30 • Pontormo DEPOSITION

Altarpiece in Capponi Chapel, church of Santa Felicità, Florence. 1525–1528. Oil and tempera on wood panel, 10'3" × 6'4" (3.1 × 1.9 m).

The dreamy-eyed male figure in the background shadows at upper right is a self-portrait of the artist.

of grounding for the figures. Some press forward into the viewer's space, while others seem to levitate or stand precariously on tiptoe. Pontormo chose a moment just after Jesus' removal from the cross, when the youths who have lowered him pause to regain their hold on the corpse, which recalls Michelangelo's Vatican *Pietà* (see FIG. 21-9). Odd poses and drastic shifts in scale charge the scene emotionally, but perhaps most striking is the use of weird colors in odd juxtapositions—baby blue and pink with accents of olive-green, yellow, and scarlet. The overall tone of the picture is set by the unstable youth crouching in the foreground, whose skintight



21-31 • Parmigianino MADONNA OF THE LONG NECK
1534–1540. Oil on wood panel, 7'1" × 4'4" (2.16 × 1.32 m). Galleria degli Uffizi, Florence.

Art historian Elizabeth Cropper has noted the visual relationship between the shape of the swelling, tapering-necked, ovoid vessel held by the figure at far left and the form of the figure of the Virgin herself and has proposed that this visual analogy references a sixteenth-century literary conceit that related ideal beauty in women to the slender necks and swelling shapes of antique vessels.



21-32 • Bronzino PORTRAIT OF ELEONORA OF TOLEDO AND HER SON GIOVANNI DE' MEDICI
1545. Oil on wood panel, 45¼" × 37¾" (115 × 96 cm). Galleria degli Uffizi, Florence.

bright pink shirt is shaded in iridescent, pale gray-blue, and whose anxious expression is projected out of the painting, directly at the viewer.

PARMIGIANINO When Parmigianino (Francesco Mazzola, 1503–1540) left his native Parma in 1524 for Rome, the strongest influence on his work was Correggio (see FIG. 21-22). In Rome, however, Parmigianino met Giulio Romano; he also studied the work of Raphael and Michelangelo. What he assimilated developed into a distinctive Mannerist style, calm but strangely unsettling. After the Sack of Rome in 1527, he moved to Bologna and then back to Parma.

Left unfinished at the time of his early death is a disconcerting painting known as the **MADONNA OF THE LONG NECK** (FIG. 21-31). The unnaturally proportioned figure of Mary, whose massive legs and lower torso contrast with her narrow shoulders and long neck and fingers, is presumably seated on a throne, but there is no seat in sight. The languid expanse of the sleeping child recalls the pose of the ashen Christ in a *pietà*; indeed, there is more than a passing resemblance here to Michelangelo's famous sculpture in the Vatican, even to the inclusion of a diagonal band across the Virgin's chest (see FIG. 21-9). The plunge into a deep background to the right reveals a startlingly small St. Jerome, who unrolls a scroll

in front of huge white columns from what was to be a temple in the unfinished background, whereas at the left a crowded mass of blushing boys blocks any view into the background. Like Pontormo, Parmigianino presents a well-known image in a challenging manner calculated to intrigue viewers.

BRONZINO About 1522, Agnolo di Cosimo di Mariano Tori (1503–1572), whose nickname of “Bronzino” means “copper-colored” (just as we might call someone “Red”), became Pontormo’s pupil and assistant, probably helping with the tondi on the pendentives of the Capponi Chapel (see FIG. 21-29). In 1530, he established his own workshop, though he continued to work with Pontormo on occasional large projects. By 1540, he was court painter to the Medici. Although he produced altarpieces, fresco decorations, and tapestry designs over his long career, he is best known today for his elegant portraits, the focus of his work for Duke Cosimo I de’ Medici (r. 1537–1574). Bronzino’s virtuosity in rendering costumes and settings, juxtaposed with the masklike quality given to the vacant faces of his subjects, results in cold and formal portraits, but the self-contained demeanor of his subjects admirably conveys their haughtiness and reflects the absolutism of Cosimo’s rule.


Typical is an elegantly restrained state portrait of 1545 portraying Cosimo’s wife, **ELEONORA OF TOLEDO** (1522–1562) and their second son, Giovanni de’ Medici (FIG. 21-32). Bronzino characteristically portrays this mother and son as aloof and self-assured, their class and connection much more prominent than any sense of individual likeness or personality. In a real sense, this double portrait is an iconic embodiment of dynastic power and an assurance of Medici succession. Giovanni, however, did not succeed his father as duke—that path was taken by his elder brother Francesco. Instead he pursued a fast-tracked career in the Church. Already archbishop of Pisa, in 1560, at age 17, he became a cardinal, only two years before both he and his mother died of malaria.

Bronzino’s **ALLEGORY WITH VENUS AND CUPID** is one of the strangest paintings of the sixteenth century (FIG. 21-33). It contains all the formal, iconographical, and psychological characteristics of Mannerist art and could almost stand alone as a summary of the movement. Seven figures, three masks, and a dove interweave in an intricate, claustrophobic formal composition pressed breathlessly into the foreground plane. Taken as individual images, they display the exaggerated poses, graceful forms, polished surfaces, and delicate colors that characterize Mannerist art. But a closer look into this composition uncovers disturbing erotic attachments and bizarre irregularities. The painting’s complex allegory and relentless ambiguity probably delighted mid-sixteenth-century courtiers who enjoyed equally sophisticated wordplay and esoteric Classical references, but for us it defies easy explanation. Nothing is quite what it seems.

Venus and her son Cupid engage in an unsettlingly lascivious dalliance, encouraged by a *putto* sauntering in from the right—representing Folly, Jest, or Playfulness—who is about to throw pink roses at them while stepping on a thorny branch that draws blood from his foot. Cupid gently kisses his mother and pinches her erect nipple while Venus snatches an arrow from his quiver, leading some scholars to suggest that the painting’s title should be *Venus Disarming Cupid*. Venus holds the golden apple of discord given to her by Paris; her dove conforms to the shape of Cupid’s foot without actually touching it, while a pair of masks lying at her feet reiterates the theme of duplicity. An old man, Time or Chronos, assisted by an outraged Truth or Night, pulls back a curtain to expose the couple. Lurking just behind Venus a monstrous serpent—which has the upper body and head of a beautiful young girl and the legs and claws of a lion—crosses her hands to hold a honeycomb and the stinger at the end of her tail. This strange hybrid has been interpreted both as Fraud and Pleasure.



21-33 • Bronzino ALLEGORY WITH VENUS AND CUPID
Mid 1540s. Oil on panel, 57½" × 46" (1.46 × 1.16 m). National Gallery, London.
Reproduced by courtesy of the Trustees of the National Gallery, London

 **View** the Closer Look for *Allegory with Venus and Cupid* on myartslab.com

In the shadows to the left, a pale and screaming man tearing at his hair has recently been identified as a victim of syphilis, which raged as an epidemic during this period. The painting could, therefore, be a warning of the dangers of this disease, believed in the sixteenth century to be spread principally by coitus, kissing, and breast feeding, all of which are alluded to in the intertwined Cupid and Venus. But the complexity of the painting makes room for multiple meanings, and deciphering them would be typical of the sorts of games enjoyed by sixteenth-century intellectuals. Perhaps the allegory tells of the impossibility of constant love and the folly of lovers, which becomes apparent across time. Or perhaps it is an allegorical warning of the dangers of illicit sexual liaisons, including the pain, hair loss, and disfigurement of venereal disease. It could be both, and even more. Duke Cosimo commissioned the painting himself and presented it as a diplomatic gift to French King Francis I, who would doubtless have relished its overt eroticism and flawless execution.

SOFONISBA ANGUISSOLA Northern Italy, more than any other part of the peninsula, produced a number of gifted women artists. In the latter half of the sixteenth century, Bologna, for example, boasted some two dozen women painters and sculptors, as well as a number of learned women who lectured at the university. Sofonisba Anguissola (c. 1532–1625), born into a noble



21-35 • Lavinia Fontana *NOLI ME TANGERE*
1581. Oil on canvas, 47 $\frac{7}{8}$ " \times 36 $\frac{5}{8}$ " (120.3 \times 93 cm). Galleria degli Uffizi, Florence.



21-34 • Sofonisba Anguissola *SELF-PORTRAIT*
c. 1552. Oil on parchment on cardboard, 3 $\frac{1}{4}$ " \times 2 $\frac{1}{2}$ " (8.3 \times 6.4 cm). Museum of Fine Arts, Boston. Emma F. Munroe Fund 60.155

family in Cremona (between Bologna and Milan), was unusual in that she was not the daughter of an artist. Her father gave all his children a humanistic education and encouraged them to pursue careers in literature, music, and especially painting. He consulted Michelangelo about Sofonisba Anguissola's artistic talents in 1557, asking for a drawing that she might copy and return to be critiqued. Michelangelo evidently obliged, because her father wrote an enthusiastic letter of thanks.

Anguissola was a gifted portrait painter who also created miniatures, an important aspect of portraiture in the sixteenth century, when people had few means of recording the features of a lover, friend, or family member. Anguissola painted a miniature **SELF-PORTRAIT** holding a medallion, the border of which spells out her name and home town, Cremona (**FIG. 21-34**). The interlaced letters at the center of the medallion pose a riddle; they seem to form a monogram with the first letters of her sisters' names: Minerva, Europa, Elena. Such names are further evidence of the Anguissola family's enthusiasm for the Classics.

In 1560, Anguissola accepted the invitation of the queen of Spain to become a lady-in-waiting and court painter, a post she held for 20 years. Unfortunately, most of her Spanish works were lost in a seventeenth-century palace fire, but a 1582 Spanish inventory described her as "an excellent painter of portraits above all

the painters of this time”—extraordinary praise in a court that patronized Titian. After her years at court, she retired to Spanish-controlled Sicily, where she died in her nineties. Anthony Van Dyck met her in Palermo in 1624, where he sketched her and claimed that she was then 96 years old. He wrote that she advised him on positioning the light for her portrait, asking that it not be placed too high because the strong shadows would bring out her wrinkles.

LAVINIA FONTANA Bolognese artist Lavinia Fontana (1552–1614) learned to paint from her father. By the 1570s, her success was so well rewarded that her husband, the painter Gian Paolo Zappi, gave up his own painting career to care for their large family and help his wife with the technical aspects of her work, such as framing. In 1603, Fontana moved to Rome as an official painter to the papal court. She also soon came to the attention of the Habsburgs, who became major patrons.

While still in her twenties, Fontana painted a **NOLI ME TANGERE** (FIG. 21-35), where Christ reveals himself for the first time to Mary Magdalen following his Resurrection, warning her not to touch him (John 20:17). Christ’s broad-brimmed hat and spade refer to the passage in John’s Gospel claiming that Mary Magdalen at first thought Christ was the gardener. In the middle distance Fontana portrays a second version of the Resurrection, where women followers of Christ discover an angel in his empty tomb. This secondary scene’s dizzying diagonal plunge into depth is a typical feature of late Mannerist painting in Italy, as are the affected pose of the foreground Christ and the elongated proportions of the Magdalen.

SCULPTURE

Mannerist sculpture—often small in size and made from precious metals—stylizes body forms and foregrounds displays of technical skill in ways that are reminiscent of Mannerist painting.

CELLINI The Florentine goldsmith and sculptor Benvenuto Cellini (1500–1571), who wrote a dramatic—and scandalous—autobiography and a practical handbook for artists, worked in the French court at Fontainebleau. There he made the famous **SALTCELLAR OF KING FRANCIS I** (FIG. 21-36),

21-36 • Benvenuto Cellini SALTCELLAR OF KING FRANCIS I OF FRANCE
1540–1543. Gold and enamel, 10½" × 13⅞"
(26.67 × 33.34 cm). Kunsthistorisches Museum,
Vienna.

 **Read** the document related to Benvenuto Cellini on myartslab.com

a table accessory transformed into an elegant sculptural ornament by fanciful imagery and superb execution. In gold and enamel, the Roman sea god Neptune, representing the source of salt, sits next to a tiny boat-shaped container for the seasoning, while a personification of Earth guards the plant-derived pepper, contained in the triumphal arch to her right. Representations of the seasons and the times of day on the base refer to both daily meal schedules and festive seasonal celebrations. The two main figures lean away from each other at impossible angles yet are connected and visually balanced by glance, gestures, and coordinated poses—mirroring each other with one bent and one straight leg. Their supple, elongated bodies and small heads reflect the Mannerist conventions of artists like Parmigianino (see FIG. 21-31). Cellini wrote, “I represented the Sea and the Land, both seated, with their legs intertwined just as some branches of the sea run into the land and the land juts into the sea...” (Cellini, *Autobiography*, translated by G. Bull, p. 291).

GIAMBOLOGNA In the second half of the sixteenth century, probably the most influential sculptor in Italy was Jean Boulogne, better known by his Italian names, Giovanni Bologna or Giambologna (1529–1608). Born in Flanders, he settled during the 1550s in Florence, where he worked at the court of Duke Cosimo I de’ Medici. He not only influenced and trained a later generation of Italian sculptors; he also spread the Mannerist style to the north through artists who came to study his work.

Although Giambologna’s prodigious artistic output included elaborate fountains and many works in bronze—both imposing



public monuments and exquisitely rendered statuettes—his most famous sculpture is a monumental marble carving now known as **THE CAPTURE OF A SABINE WOMAN** (FIG. 21-37), a title given to it by a member of the Florentine Academy of Design only after it was finished. Giambologna himself conceived of this composition of three nude figures—spiraling upward in energetic, intertwined torsion—not in relation to any particular subject or story, but as a formal exercise in figural representation and technical virtuosity. In spite of the deep undercutting and projecting gestures, this cohesive column of figures was carved from a single block of marble. Because of the spiraling composition—created by twisting figural cohesion and the projection of dramatic gestures—viewers must walk around the sculpture to explore it; it cannot be fully grasped from any single viewpoint. Grand Duke Francesco I de' Medici installed Giambologna's masterpiece in a place of honor at the front of the Loggia dei Lanzi, where it remains today (see FIG. 18-2).

ART AND THE COUNTER-REFORMATION

Pope Clement VII, whose miscalculations had spurred Emperor Charles V to attack and destroy Rome in 1527, also misjudged the threat to the Church and to papal authority posed by the Protestant Reformation. His failure to address the issues raised by the reformers enabled the movement to spread. His successor, Paul III (pontificate 1534–1549), the rich and worldly Roman noble Alessandro Farnese, was the first pope to pursue Church reform in response to the rise of Protestantism. In 1536, he appointed a commission to investigate charges of Church corruption and later convened the Council of Trent (1545–1563) to define Catholic dogma, initiate disciplinary reforms, and regulate the training of clerics.

Pope Paul III also addressed Protestantism through repression and censorship. In 1542, he instituted the Inquisition, a papal office that sought out heretics for interrogation, trial, and sentencing.

The enforcement of religious unity extended to the arts. Traditional images of Christ and the saints were sanctioned, but art was scrutinized for traces of heresy and profanity. Guidelines issued by the Council of Trent limited what could be represented in Christian art and led to the destruction of some works. At the same time, art became a powerful weapon of propaganda, especially in the hands of members of the Society of Jesus, a new religious order founded by the Spanish nobleman Ignatius of Loyola (1491–1556) and confirmed by Paul III in 1540. Dedicated to piety, education, and missionary work, the Jesuits, as they are known, spread worldwide and became important leaders of the Counter-Reformation movement and the revival of the Catholic Church.

ART AND ARCHITECTURE IN ROME AND THE VATICAN

To restore the heart of the city of Rome, Paul III began rebuilding the Capitoline Hill as well as continuing work on St. Peter's. His commissions include some of the finest art and architecture of the late Italian Renaissance. His first major commission brought Michelangelo, after a quarter of a century, back to the Sistine Chapel.

MICHELANGELO'S LATE WORK In his early sixties, Michelangelo complained bitterly of feeling old, but he nonetheless undertook the important and demanding task of painting the **LAST JUDGMENT** on the 48-foot-high end wall above the Sistine Chapel altar between 1536 and 1541 (FIG. 21-38).



21-37 • Giambologna THE CAPTURE OF A SABINE WOMAN
1581–1582. Marble, height 13'6" (4.1 m). Loggia dei Lanzi, Florence.



21-38 • Michelangelo LAST JUDGMENT, SISTINE CHAPEL

1536–1541. Fresco, 48' × 44' (14.6 × 13.4 m).

Dark, rectangular patches intentionally left by recent restorers (visible, for example, in the upper left and right corners) contrast with the vibrant colors of the chapel's frescos. These dark areas show just how dirty the walls had become over the centuries before their recent cleaning.

 **Read** the document related to Michelangelo's poetry on myartslab.com



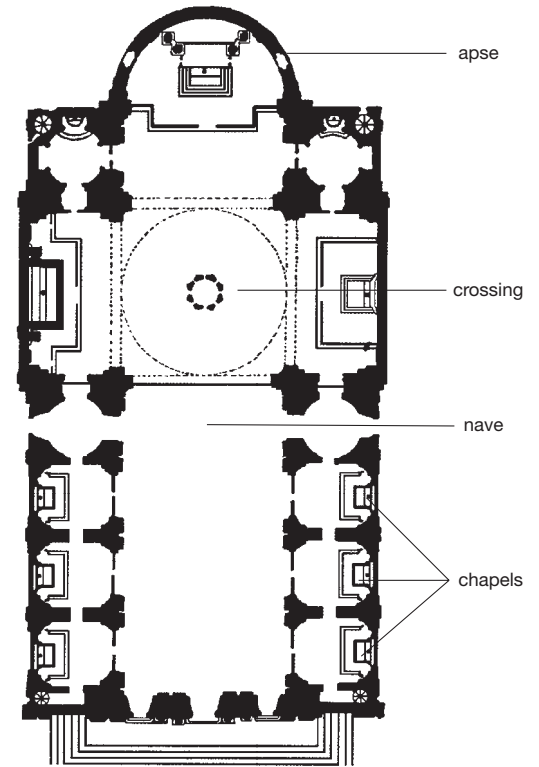
21-39 • Michelangelo ST. PETER'S BASILICA, VATICAN

c. 1546–1564; dome completed 1590 by Giacomo della Porta; lantern 1590–1593. View from the west.

Abandoning the clearly organized medieval conception of the Last Judgment, in which the saved are neatly separated from the damned, Michelangelo painted a writhing swarm of resurrected humanity. At left (on Christ's right side), the dead are dragged from their graves and pushed up into a vortex of figures around Christ, who wields his arm like a sword of justice. The shrinking Virgin under Christ's raised right arm represents a change from Gothic tradition, where she had sat enthroned beside, and equal in size to, her son. To the right of Christ's feet is St. Bartholomew, who in legend was martyred by being skinned alive. He holds his flayed skin, and Michelangelo seems to have painted his own distorted features on the skin's face. Despite the efforts of several saints to save them at the last minute, the damned are plunged toward hell on the right, leaving the elect and still-unjudged in a dazed, almost uncomprehending state. On the lowest level of the mural, right above the altar, is the gaping, fiery entrance to hell, toward which Charon, the ferryman of the dead to the underworld, propels his craft. The painting was long interpreted as a grim and constant reminder to celebrants of the Mass—the pope and his

cardinals—that ultimately they too would face stern judgment at the end of time. Conservative clergy criticized the painting for its frank nudity, and after Michelangelo's death they ordered bits of drapery to be added by artist Daniele da Volterra to conceal the offending areas, earning Daniele the unfortunate nickname *Il Braghettone* ("breeches painter").

Another of Paul III's ambitions was to complete the new St. Peter's, a project that had been under way for 40 years (see "St. Peter's Basilica," page 653). Michelangelo was well aware of the work done by his predecessors—from Bramante to Raphael to Antonio da Sangallo the Younger. The 71-year-old sculptor, confident of his architectural expertise, demanded the right to deal directly with the pope, rather than through a committee of construction deputies. Michelangelo further shocked the deputies—but not the pope—by undoing parts of Sangallo's design, then simplifying and strengthening Bramante's central plan, long associated with shrines of Christian martyrs. Although seventeenth-century additions and renovations dramatically changed the original plan of the church and the appearance of its interior, Michelangelo's



**21-40 • Vignola and Giacomo della Porta
PLAN AND FAÇADE OF THE CHURCH OF
IL GESÙ, ROME
c. 1573-1584.**

ST. PETER'S (FIG. 21-39) still can be seen in the contrasting forms of the flat and angled exterior walls and the three surviving hemicycles (semicircular structures). Colossal pilasters, blind windows (frames without openings), and niches surround the sanctuary of the church. The current dome, erected by Giacomo della Porta in 1588-1590, retains Michelangelo's basic design: segmented with regularly spaced ribs, seated on a high drum with pedimented windows between paired columns, and surmounted by a tall lantern.

The aging Michelangelo—often described by his contemporaries as difficult, even arrogant—alternated between periods of depression and frenzied activity. Yet he was devoted to his friends and helpful to young artists. He believed that his art was divinely inspired and became increasingly devoted to religious works—many left unfinished—that subverted Renaissance ideals of human perfectibility and denied the idealism of youth. In the process he pioneered new stylistic directions that would inspire succeeding generations of artists.

VIGNOLA A young artist who worked to meet the need for new Roman churches was Giacomo Barozzi (1507-1573), known as Vignola after his native town. He worked in Rome during the late 1530s, surveying ancient Roman monuments and providing

illustrations for an edition of Vitruvius. From 1541 to 1543, he was in France with Francesco Primaticcio at the château of Fontainebleau. After returning to Rome, he secured the patronage of the Farnese family and profited from the Counter-Reformation church-building initiatives.

Catholicism's new emphasis on individual, emotional participation brought a focus on sermons and music, requiring churches with wide naves and unobstructed views of the altar, instead of the complex interiors of medieval and earlier Renaissance churches. Ignatius of Loyola was determined to build **IL GESÙ**, the Jesuit headquarters church in Rome, according to these precepts, although he did not live to see it finished (**FIG. 21-40**). The cornerstone was laid in 1540, but construction of Il Gesù did not begin until 1568, after a period of fund-raising. Cardinal Alessandro Farnese (Paul III's namesake and grandson) donated to the project in 1561 and selected Vignola as architect. After Vignola died in 1573, Giacomo della Porta finished the dome and façade to his own designs.

Il Gesù was admirably suited for congregational worship. Vignola designed a wide, barrel-vaulted nave with shallow connected side chapels; there are no aisles and only truncated transepts contained within the line of the outer walls—enabling all

worshippers to gather in the central space. A single huge apse and dome over the crossing directed attention to the altar. The design also allows the building to fit compactly into a city block—a requirement that now often overrode the desire to orient a church along an east–west axis. The symmetrical façade, in Vignola’s original design as well as della Porta’s variation on it, emphasized the central portal with Classical pilasters, engaged columns and pediments, and volutes scrolling out laterally to hide the buttresses of the central vault and to link the tall central section with the lower sides.

As finally built by Giacomo della Porta, the façade design would have significant influence well into the next century. The early Renaissance grid of Classical pilasters and entablatures is abandoned for a two-story design that coordinates paired columns or pilasters, aligned vertically to tie together the two stories of the central block which corresponds with the nave elevation. The main entrance, with its central portal aligned with a tall upper-story window, became the focus of the composition. Centrally aligned pediments break into the level above, leading the eye upward to the cartouches with coats of arms—here of both Cardinal Farnese, the patron, and the Jesuits (whose arms display the initials IHS, the monogram of Christ).

LATER SIXTEENTH-CENTURY ART IN VENICE AND THE VENETO

By the second half of the sixteenth century, Venice ruled supreme as “queen of the Adriatic.” Her power was not, however, unchallenged, and the Turks were a constant threat. In 1571, allied with Spain and the pope, the Christian fleet with Venetian ships defeated the Turkish fleet at the Battle of Lepanto, establishing Christian preeminence for future generations. Victorious and wealthy, Venetians built palaces and villas to contain their lavish lifestyle, filling them with lush oil paintings.

OIL PAINTING

Rather than the cool, formal, technical perfection sought by Mannerist painters, Venetian artists expanded upon the manner initiated by Giorgione and Titian, concerning themselves above all with color, light, and expressively loose brushwork.

VERONESE Paolo Caliari (1528–1588) took his nickname “Veronese” from his hometown, Verona, but he worked mainly in Venice. His paintings are nearly synonymous today with the popular image of Venice as a splendid city of pleasure and pageantry sustained by a nominally republican government and great mercantile wealth. Veronese’s elaborate architectural settings and costumes, still lifes, anecdotal vignettes, and other everyday details—often unconnected with the main subject—proved immensely appealing to Venetian patrons.

One of Veronese’s most famous works is a *Last Supper* that he renamed *Feast in the House of Levi* (see “Veronese is Called before the Inquisition,” opposite), painted in 1573 for the Dominican monastery of SS. Giovanni e Paolo. At first glance, the subject of the painting seems to be primarily its architectural setting and only secondarily Christ seated at the table. Symmetrically disposed balustraded stairways lead to an enormous loggia framed by colossal arches, beyond which sits an imaginary city of white marble. Within this grand setting, lifelike figures in lavish costumes strike theatrical poses, surrounded by the sort of anecdotal details loved by the Venetians—like parrots and monkeys—but detested by the Church’s inquisitors, who saw them as profane distractions in a representation of the Last Supper.

TINTORETTO Jacopo Robusti (1518–1594), called Tintoretto (“Little Dyer,” because his father was a dyer), carried Venetian painting in another direction. Tintoretto’s goal, declared on a sign in his studio, was to combine Titian’s coloring with the drawing of Michelangelo. His large painting of **THE LAST SUPPER (FIG. 21-42)** for the choir of Palladio’s church of San Giorgio Maggiore (see FIG. 21-44) is quite different from Leonardo da Vinci’s painting of the same subject almost a century earlier (see FIG. 21-3). Instead of Leonardo’s frontal view of a closed and logical space with massive figures reacting in individual ways to Jesus’ statement, Tintoretto views the scene from a corner, with the vanishing point on a high horizon line at far right. The table, coffered ceiling, and inlaid floor all seem to plunge dramatically into the distance. The figures, although still large bodies modeled by flowing draperies, turn and move in a continuous serpentine line that unites apostles, servants, and angels. Tintoretto used two internal light sources: one real, the other supernatural. Over the near end of the table, light streams from the oil lamp flaring exuberantly, with angels swirling out from the flame and smoke. A second light emanates from Jesus himself and is repeated in the glow of the apostles’ haloes. The intensely spiritual, otherworldly mood is enhanced by deep colors flashed with dazzling highlights on elongated figures, consistent with Mannerist tendencies. The still lifes on the tables and homey details like the cat that peers in the foreground basket connect with viewers’ own experiences. And the narrative emphasis has shifted from Leonardo’s more worldly study of personal betrayal to Tintoretto’s reference to the institution of the Eucharist. Jesus offers bread and wine to a disciple in the manner of a priest administering the sacrament at the altar next to the painting.

The speed with which Tintoretto drew and painted was the subject of comment in his own time, and the brilliance and immediacy so admired in his work today—his slashing brushwork was much appreciated by twentieth-century gestural painters—were occasionally derided as evidence of carelessness in his own time. Rapid production may have been a byproduct of his working methods. Tintoretto had a large workshop of assistants and he usually provided only the original conception, the beginning

ART AND ITS CONTEXTS | Veronese is Called Before the Inquisition


According to the New Testament, Jesus revealed his impending death to his disciples during a seder, a meal celebrating the Jewish festival of Passover. This occasion, known to Christians as the Last Supper, and situated in the Gospels on the evening before the Crucifixion, was a popular theme in sixteenth-century European art. But in 1573, when the painter Veronese delivered an enormous canvas of this subject to fulfill a commission (FIG. 21-41), the patrons were shocked. Some were offended by the grandiose pageantry of the scene. Others protested the impiety of surrounding Jesus with a man picking his teeth, scruffy dogs, and foreign soldiers. As a result of the furor, Veronese was called before the Inquisition to explain his painting. There he justified himself first by asserting that the picture actually depicted

not the Last Supper, but rather the feast in the house of Simon, a small dinner held shortly before Jesus' final entry into Jerusalem. He also noted that artists customarily invent details in their pictures and that he had received a commission to paint the piece "as I saw fit." His argument fell on unsympathetic ears, and he was ordered to change the painting. Later he sidestepped the issue by changing its title to that of another banquet, one given by the tax collector Levi, whom Jesus had called to follow him (Luke 5:27–32). Perhaps with this change of subject, Veronese took a modest revenge on the Inquisitors: When Jesus himself was criticized for associating with such unsavory people at this meal, he replied, "I have not come to call the righteous to repentance but sinners" (Luke 5:32).



21-41 • Veronese **FEAST IN THE HOUSE OF LEVI**

From the refectory of the monastery of SS. Giovanni e Paolo, Venice. 1573. Oil on canvas, 18'3" × 42' (5.56 × 12.8 m). Galleria dell'Accademia, Venice.

 **Read** the document related to Paolo Veronese on myartslab.com

drawings, and the final brilliant touches on the finished paintings. Tintoretto's workshop included members of his family—of his eight children, four became artists. His oldest daughter, Marietta Robusti, worked with him as a portrait painter, and two or perhaps three of his sons also joined the shop. So skillfully did Marietta capture her father's style and technique that today art historians cannot identify her work in the shop.

ARCHITECTURE: PALLADIO

Just as Veronese and Tintoretto expanded upon the rich Venetian tradition of oil painting initiated by Giorgione and

Titian, Andrea Palladio dominated architecture during the second half of the century by expanding upon the principles of Alberti and ancient Roman architecture. His buildings—whether villas, palaces, or churches—were characterized by harmonious symmetry and controlled ornamentation. Born Andrea di Pietro della Gondola (1508–1580), probably in Padua, Palladio began his career as a stonecutter. After moving to Vicenza, he was hired by the nobleman, humanist scholar, and amateur architect Giangiorgio Trissino, who gave him the nickname "Palladio" for the Greek goddess of wisdom, Pallas Athena, and the fourth-century Roman writer Palladius. Palladio learned



21-42 • Tintoretto THE LAST SUPPER

Church of San Giorgio Maggiore, Venice. 1592–1594. Oil on canvas, 12' × 18'8" (3.7 × 5.7 m).

Tintoretto, who had a large workshop, often developed a composition by creating a small-scale model like a miniature stage set, which he populated with wax figures. He then adjusted the positions of the figures and the lighting until he was satisfied with the entire scene. Using a grid of horizontal and vertical threads placed in front of this model, he could easily sketch the composition onto squared paper for his assistants to copy onto a large canvas. His assistants also primed the canvas, blocking in the areas of dark and light, before the artist himself, free to concentrate on the most difficult passages, finished the painting. This efficient working method allowed Tintoretto to produce a large number of paintings in all sizes.

Latin at Trissino's small academy and accompanied his benefactor on three trips to Rome, where he made drawings of Roman monuments.

Over the years, Palladio became involved in several publishing ventures, including a guide to Roman antiquities and an illustrated edition of Vitruvius. He also published his own books on architecture—including ideal plans for country estates, using proportions derived from ancient Roman buildings—that for centuries would be valuable resources for architectural design. Despite their theoretical bent, his writings were often more practical than earlier treatises. Perhaps his early experience as a stonemason provided him with the knowledge and self-confidence to approach technical problems and discuss them as clearly as he did theories of ideal proportion and uses of the Classical orders. By the eighteenth

century, Palladio's *Four Books of Architecture* had been included in the libraries of most educated people. Thomas Jefferson had one of the first copies in America.

SAN GIORGIO MAGGIORE By 1559, when he settled in Venice, Palladio was one of the foremost architects in Italy. In 1565, he undertook a major architectural commission: the monastery **CHURCH OF SAN GIORGIO MAGGIORE** (FIG. 21-43). His variation on the traditional Renaissance façade for a basilica—a wide lower level fronting the nave and side aisles, surmounted by a narrower front for the nave clerestory—creates the illusion of two temple fronts of different heights and widths, one set inside the other. At the center, colossal columns on high pedestals support an entablature and pediment; these columns correspond



21-43 • Palladio CHURCH OF SAN GIORGIO MAGGIORE, VENICE

Plan 1565; construction 1565–1580; façade 1597–1610; campanile 1791. Finished by Vincenzo Scamozzi following Palladio's design.

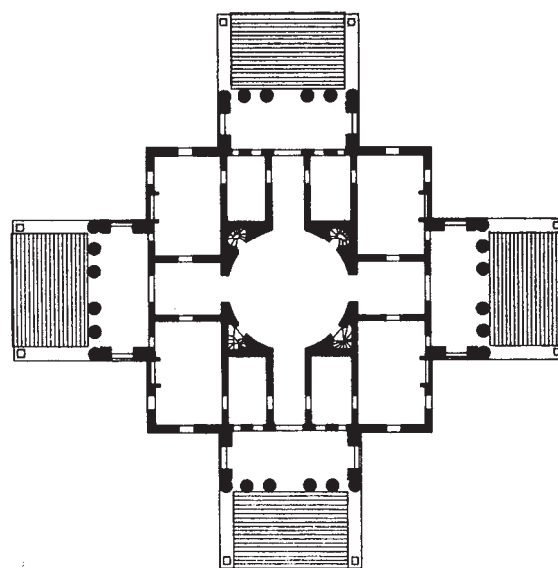
to the width of the nave within. Behind the taller temple front, a second front consists of pilasters supporting another entablature and pediment; this wider front spans the entire width of the church, including the triple aisle. Although the façade was not built until after the architect's death, his original design was followed.

The interior of **SAN GIORGIO** (FIG. 21-44) is a fine example of Palladio's harmoniously balanced geometry, expressed here in strong verticals and powerfully opened arches. The tall engaged columns and shorter pilasters of the nave arcade piers echo the two levels of orders on the façade, thus helping to unify the building's exterior and interior.



21-44 • NAVE, CHURCH OF SAN GIORGIO MAGGIORE, VENICE
 Begun 1566. Tintoretto's *Last Supper* (not visible) hangs to the left of the altar.

THE VILLA ROTONDA Palladio's versatility was already apparent in numerous villas built early in his career. In the 1560s, he started his most famous and influential villa just outside Vicenza (FIGS. 21-45, 21-46). Although villas were working farms, Palladio designed this one in part as a retreat, literally a party house. To maximize vistas of the countryside, he placed a porch elevated at the top of a wide staircase on each face of the building. The main living quarters are on this second level, and the lower level is reserved for the kitchen, storage, and other utility rooms. Upon its completion in 1569, the building was dubbed the **VILLA ROTONDA** because it had been inspired by another round building, the Roman Pantheon. The plan shows the geometric clarity of Palladio's conception: a circle inscribed in a small square inside a larger square, with symmetrical rectangular compartments and identical rectangular projections from each of its faces. The use of a central dome on a domestic building was a daring innovation that effectively secularized the dome and initiated what was to become a long tradition of domed country houses, particularly in England and the United States.




21-45 • Palladio PLAN OF VILLA ROTONDA, VICENZA
 Italy. Begun 1560s.



21-46 • Palladio EXTERIOR VIEW OF VILLA ROTONDA

Italy. Begun 1560s.

After its purchase in 1591 by the Capra family, the Villa Rotonda became known as the Villa Capra.

 **Read** the document related to Andrea Palladio on myartslab.com

THINK ABOUT IT

- 21.1** Some art historians have claimed that whereas Rome and Florence were oriented toward drawing, Venice was oriented toward color. Evaluate this claim, discussing specific works from each tradition in forming your answer.
- 21.2** Analyze either the Palazzo del Tè (FIG. 21-20) or the Villa Rotonda (FIG. 21-46). Explain how the design of the building differs from the design of grand churches during this same period, even though architects clearly used Classical motifs in both sacred and secular contexts.
- 21.3** Discuss Julius II's efforts to aggrandize the city of Rome and create a new golden age of papal art. Focus your answer on at least two specific works—one in painting and the other architectural—that he commissioned.
- 21.4** Select either Pontormo's *Deposition* (FIG. 21-30) or Parmigianino's *Madonna of the Long Neck* (FIG. 21-31), and explain why the painting characterizes Mannerist style. How does your chosen work depart from the Classical norms of the High Renaissance? How would you characterize their relationship to Michelangelo's *Last Judgment* (FIG. 21-38)?

CROSSCURRENTS



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FIG. 21-33

These two paintings, each commissioned by a powerful political figure, combine Classical and allegorical themes in unusual ways. Each addresses a select audience. Compare the nature of the message each painting presents and evaluate how the style of presentation relates to the traditions and objectives of Florentine art during the period when it was painted.

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